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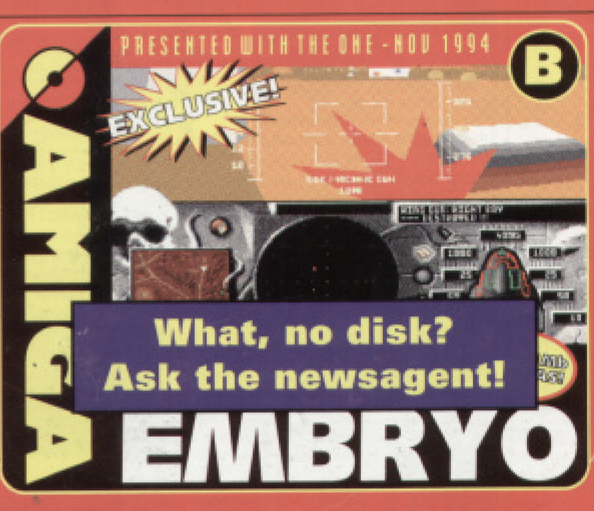
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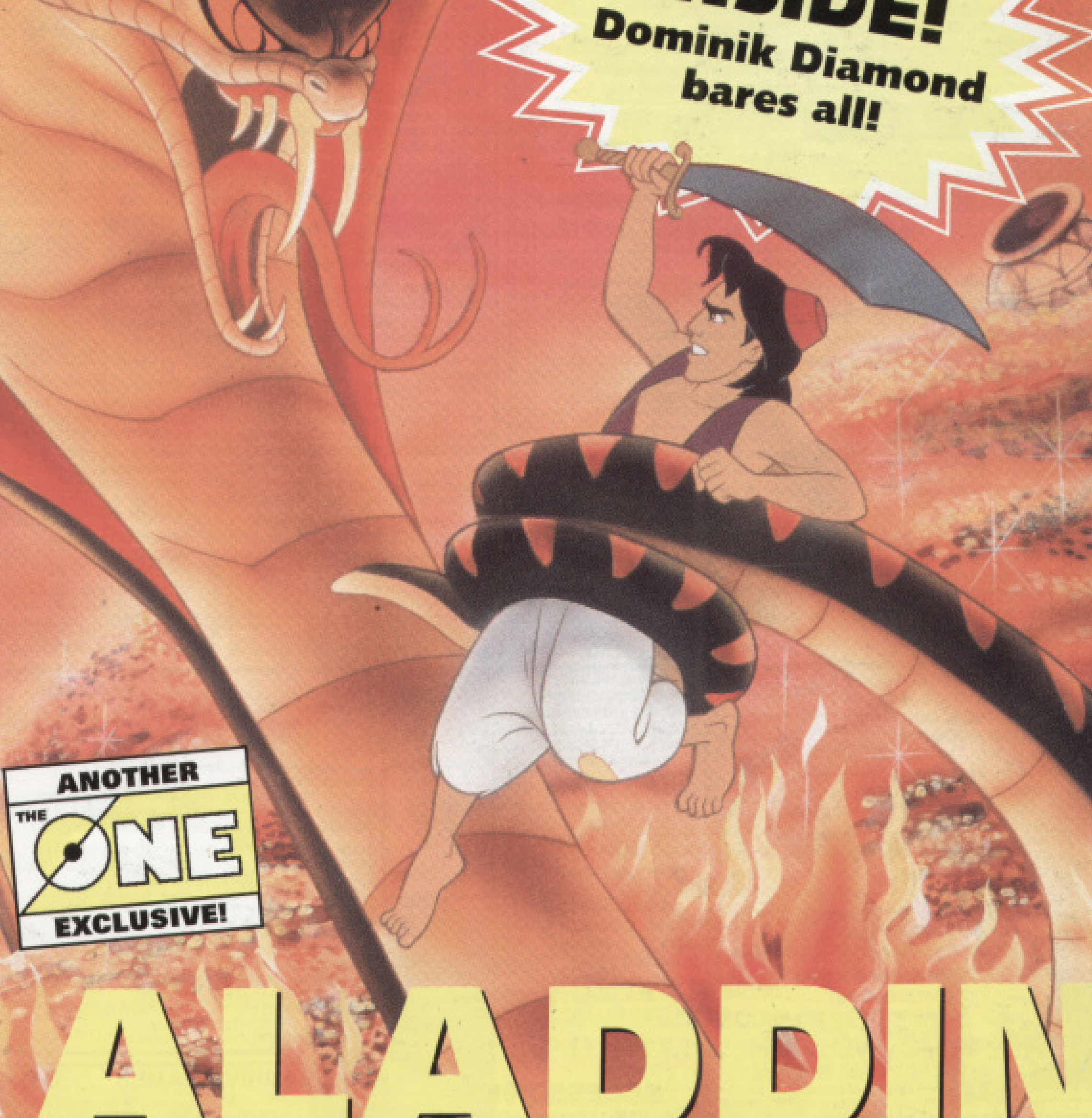
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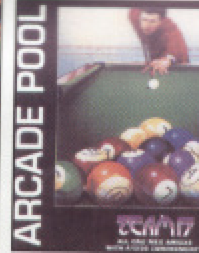
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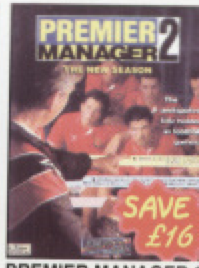


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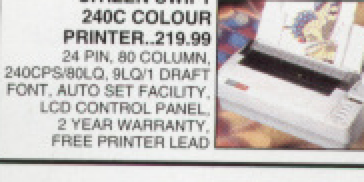
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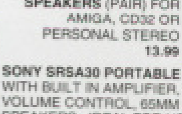
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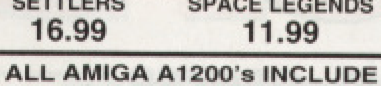
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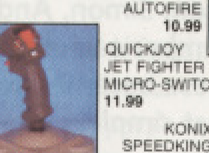
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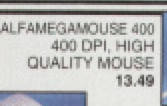
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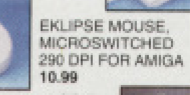
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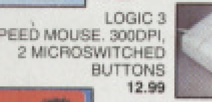
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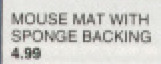
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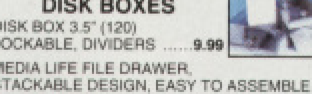


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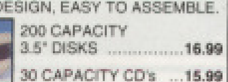
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Not long now...

conte



I don't know how to break this to you, readers. I suppose the best thing to do is be strong and come out with it. Okay. Deep breath. Here goes. I'm leaving. In fact, by the time you read this I'll be long gone, and living a life of relative normality. For your information, I'm off to work in a smelly fish and chip shop just outside Bognor. It's hilariously titled 'Byron's Plaice' and has special discounts for OAPs and students. I've decided that the life of a simple chippy is preferable to slogging my guts out on Britain's least popular Amiga games magazine. And ultimately more rewarding. Unfortunately, as from next issue, Andy will be 'Acting Editor'. This means he gets do amusing impressions of me, which will no doubt involve pinning his hair back a lot. Still, enjoy The One without me. If that's possible, of course.

Goodbye for ever,

Simon Byron, (ex)Editor.



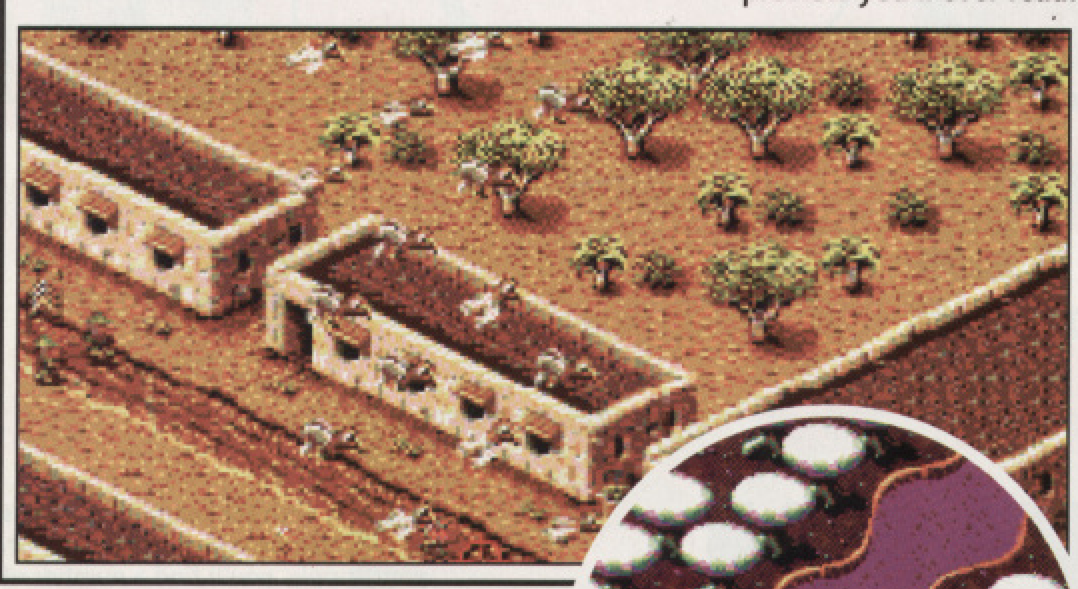
Yes, Page 81 is still rubbish!



nts

CANNON FODDER....26

It's Sensi! And this time it's war! Again! Pack up your troubles in your old kit bag, smile, and allow your eyes to gently caress our (not exactly) EXCLUSIVE Work in Progress. It's the most in-depth and up-to-date Cannon Fodder 2 preview you'll ever read!



66 REPLAYS

No, we're not going to review Rorke's Drift again. Even if Matt insists.

68 KILL ZONE

An unbelievable amount of pointed things to prod you with this month, including a huge and lovesome Theme Park players' guide, the complete Litil Divil solution, some nice Kid Chaos cheats and more help with Benefactor. Plus, many, many more. Tips.

88 PD ZONE

It's a Zone! And it's got PD in it! It's the same as ever — and yet completely different.

90 WIN! EVERY MANGA VIDEO EVER RELEASED EVER!

I think that just about says it all, really. Apart from, possibly, Wow!

94 RECOMMENDED

This is the bit at the back where 40 of this year's best games line up nervously against a big wall and cough in turn while we cup their private bits.

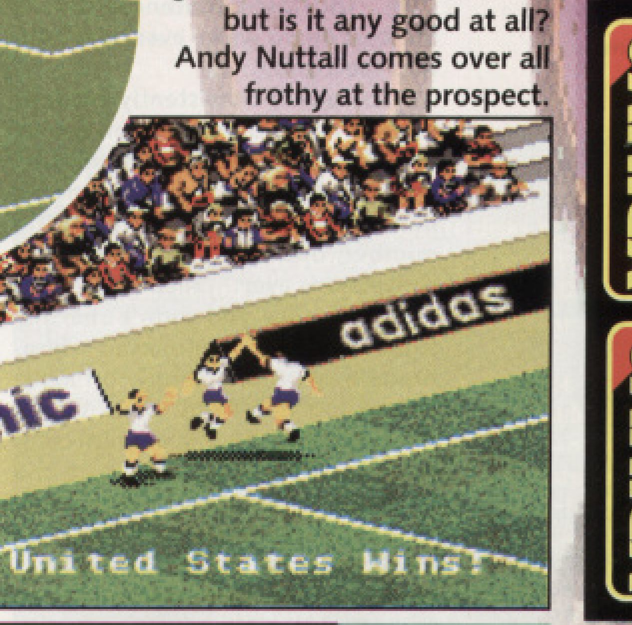
98 NEXT MONTH

Next month's issue will, intriguingly, be dated December. So no doubt there'll be loads of Christmassy references in it, even though you, our beloved readers, will be able to buy it in November. Clever eh?

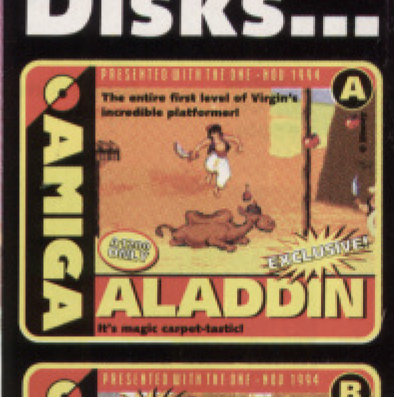
GAMES FEATURED IN THIS ISSUE

FIFA 58

At last it's here! The footy game with a difference! Ah, but is it any good at all? Andy Nuttall comes over all frothy at the prospect.



Disks...





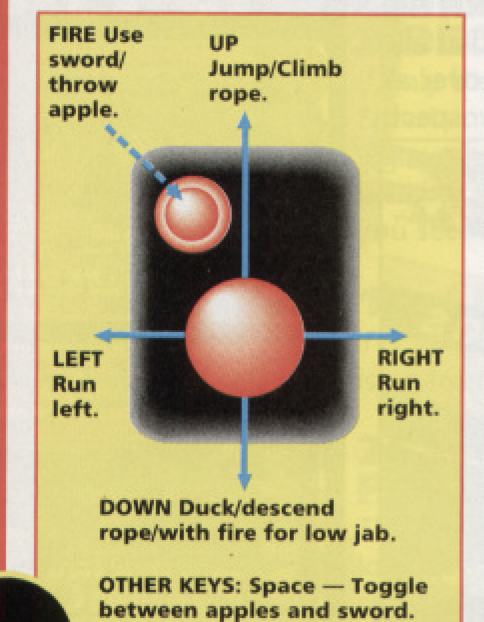
BOOT SECTOR

ALADDIN

Virgin (A1200 only)

LOADING YOUR DISKS

1. Unsheathe the mighty sword that is your chosen cover disk.
2. Slice, once, twice, three times a lady, and indeed, yea verily, inserteth it in thon drive.
3. Forsooth, the selected demo shall load forthwith, squirting its many prong'd seed long into the fleshy tubes of the heavenly Goddess Amiga.
4. Rub thy tickling prongs and huway!




Sop with camel????

Time once again, methinks, to roll out the age-old Boot Sector classic sentence: "This is the best demo we've ever had!" Ah, that feels good...

Yep, having consistently brought you just about the best damn demos of all the Amiga mags in the last twelve months, we step that little bit nearer perfection with this little number, one of the most accurate conversions ever — *Aladdin*.

Just in case you didn't see this superb Disney animated film, *Aladdin* was quite simply brilliant, combining good old uncle Walt's finest tricks with some modern computer jiggery-pokery to produce one of the finest features to date. Well, thanks to those clever chaps and chapesses at Virgin and Disney Software, you too can now run, jump and generally 'Aladdin-'it-up' a bit.

If page forty two's enormous review isn't enough to convince you that this is a brilliant conversion (I've never seen young Byron so excited) then a quick muck around with this full level demo should sort you out, you unbeliever!

The basic idea behind this demo is simple enough; just make your way through the level, avoiding bad guys and harmful objects 'n' obstacles while collectin' gems, shiny red apples, and various helpful icons found along the way (more on those in just a mo').

As Aladdin, you're able to run, jump and duck, as well as swing in an attractive fashion along any washing lines found along the rooftops of the 'happy' Agrabah Market. You'll also find that a tap-pity-tap on the fire button gets your sword a'choppin' or, at the touch of the space bar, lobs apples at anyone nearby. To cut a long story short, it's all just good old-fashioned platform fun, filled with crumbling pillars, ropes to climb etc.

Along with the many rosy apples which must be collected to replenish your supply, you'll find a number of sparkly gems which can be collected and used to barter with the hatchet-faced shop-keeper found at the end of the level. Though not particularly useful in this single level demo, you can buy either extra lives or a wish by standing in front of your choice and pressing up — if you've got enough gems, of course!

You'll see your inventory in the top right corner, showing the number of gems, apples and lives currently held, and you can also see whether you have the sword or apples selected as your weapon (toggled with the space bar, did I mention?). Your score and health are also shown in the top left, with the sands of energy gradually running out as you have more collisions with nasty fellas.

Other icons to be collected throughout the level include restart points shown as vases, 'smart bomb' magic lamps, blue extra health hearts and genie bonuses which give access to a small sub game at the end of the level. Here you must stop the randomly-switching icons to collect either gems, lives or apples, but should you pick the evil Jafar it's game over. Man. (Sigh).

Other than the above, there's not much to say. It's all just brilliant platform fun, though 'as a friend', I would advise you to take your time and enjoy the excellent animations (this isn't *Charlie J Cool* you know!). Have fun!



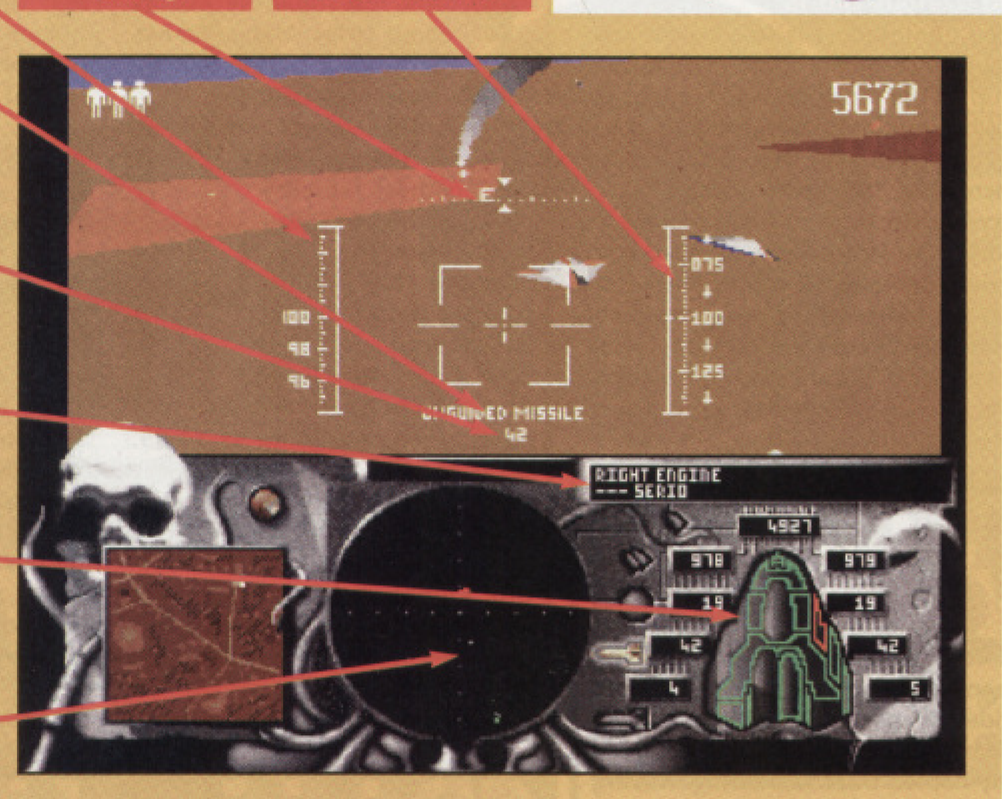
Matt Broughton may have spent most of this issue on the sun-kissed beaches of Tenerife, that doesn't mean he gets out of writing about this month's coverdisks. Lucky sod. "Pass the Aftersun would you."



ALADDIN
VIRGIN (A1200 only)



EMBRYO
Black legend

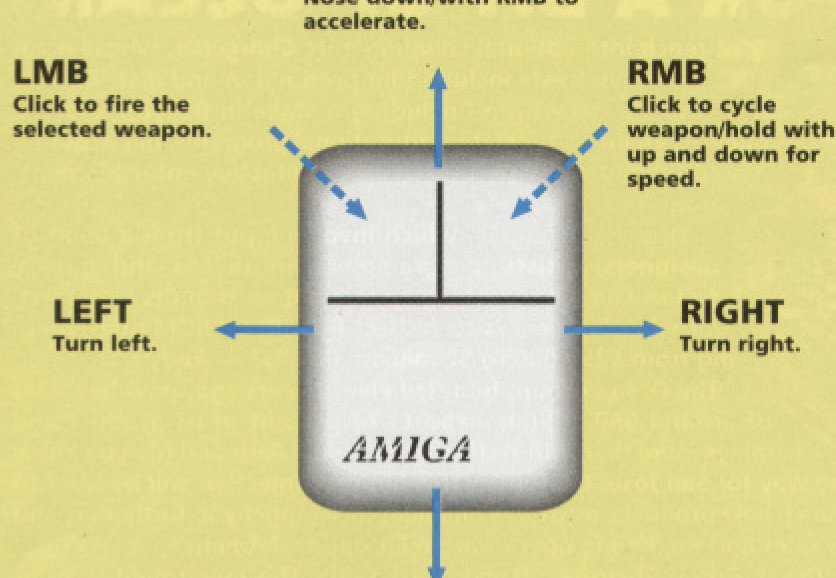


To say that *Embryo* is 1. fast, and 2. furious, is a bit of an understatement, so load up this little darlin' right now and let's get cracking!

Have a quick gander through the options screen and set things up as you'd like them. I won't patronise you by going through them all, but needless to say that if you feel the need to speed things up or slow them down, you want to be looking at the detail levels etc.

Each mission has a briefing screen giving details of the specific targets on that particular map, but of course, how direct you are is up to you (if you fancy taking your time and getting into tons of fights, that's your prerogative!)

The radar is about the most important thing you've got, (apart from weapons, obviously) so keep 'em peeled for any hostile tanks, guns, aircraft etc. Other than that, it's all in the wrist!



The Small Print Bit.

1. Whilst we here at The One make every effort to check the coverdisks for all known viruses, we can accept no responsibility for damage caused by viruses which may have escaped our attention.

2. The One and its retailers are not liable for any unnotified changes to the contents of the coverdisks which may occur.

WHOOPS!!

Due to the large number of duplicate disks made, the occasional one can be a bit of a Nuttall. If you're unlucky enough to get one of these, please except our humble apologies, but PLEASE DON'T SEND THEM TO US! Instead, send then to this address, along with an SAE for 28p:

The One Coverdisk Returns,
Diskxpress, Unit 7, Willow Court, Bourton Industrial Park,
Bourton-On-The-Water, Gloucestershire GL54 2HQ

Once you've done this, think about Kylie and wait until your replacement disk arrives. If you think that your problems can be solved down the phone, (no personal ones please) call the Diskxpress helpline on (0451) 810788 between 10am and 5pm on weekdays. He deals the cards as a meditation, the loser he plays never suspects. He doesn't play for the money he wins, he doesn't play for respect.

NEWS

COMMODORE HITS NO NEWS CRISIS!

The *One* can exclusively reveal that Commodore is still, sensationally, suffering a 'severe lack of news'. A company spokesperson said, "We've got no news" and hung-up on our reporter, emphasising just exactly how little news there truly was. When our intrepid newshound called back half-an-hour later and asked if anything had happened since the previous conversation, the answer was, incredibly, "no, nothing at all."

We then engaged the services of a psychiatrist, who coaxed Commodore from the fence for a 'chat'. Unfortunately, the famously suspended computer giant would only say: "...the management have told staff that, though they'd prefer things to progress a bit faster, they're satisfied with the situation." Although this pathetic statement hardly warrants reporting, it became apparent, as time's wingéd chariot drew on, that *The One* had caught a nasty virus from Commodore, and was also suffering a 'severe lack of news'.

MANGA MANIA RELAUNCHES

The only British title to feature top Japanese Manga comic strips, *Manga Mania*, has undergone a major revamp with its November issue (No 16, on sale now). It will now carry full-colour sections on higher quality paper, and will be perfect bound as opposed to saddle stitched (fact fans). It will continue to hold 128 pages of Manga action every issue, with its cover price remaining at £1.95. Gosh, etc.

A new colour strip debuts in this issue called Bubblegum Crisis, which tells the story of the beautiful Knights Saber — four girls who tackle crime in Mega Tokyo by donning their robotic Hard suits (well any story featuring such phrases as 'beautiful', 'four girls' and 'Hard' certainly warrants two quid in my book!)

In addition to the strips, every issue of *Manga Mania* carries a complete guide to the latest Manga video releases, plus reviews of new titles, interviews with top artists, and the very latest news on Manga and Anime from all corners of the world. Not that the world has any corners, because it's a globe you see. Some of our cleverer readers may have noticed that this story is not strictly Amiga-related, but we know how much you like this sort of thing.

DAZE MAKES AN IMPRESSION

Impressions Software, the company 'Committed to Excellence in Strategy Entertainment', has decided to make itself a bit "more visible" in the marketing department by handing all of its forthcoming titles over to seasoned pros, the aptly named Daze Marketing. Having successfully represented such developers as Silmarils over the last few years, Daze will be handling the new Impressions titles; *Breach 3*, *High Seas Trader*, *Lords Of The Realm*, and *Front Lines*.

Front Lines is due for release on the PC this month, with the Amiga version following on in early 1995 at £34.99. This tactical, turn-based hex wargame boasts such features as eighteen types of near-future military hardware, along with a full scenario builder and unit editor — not to mention full animated movement and combat. Just to end with one of Impressions' glorious quotes, "*Front Lines* looks set to be the finest war game yet". Oh really. No, go on.

I don't harbour any desire whatsoever to caption these pictures.

GRENOUILLES CROSS CHANNEL FOR A BIT OF OCEAN

French international conglomerate Chargeurs, whose main media interests include film production and distribution, cinema, television (including a stake in BSkyB), and the development of interactive educational programs, has acquired approximately 24 percent of UK 'interactive entertainment' group Ocean's equity.

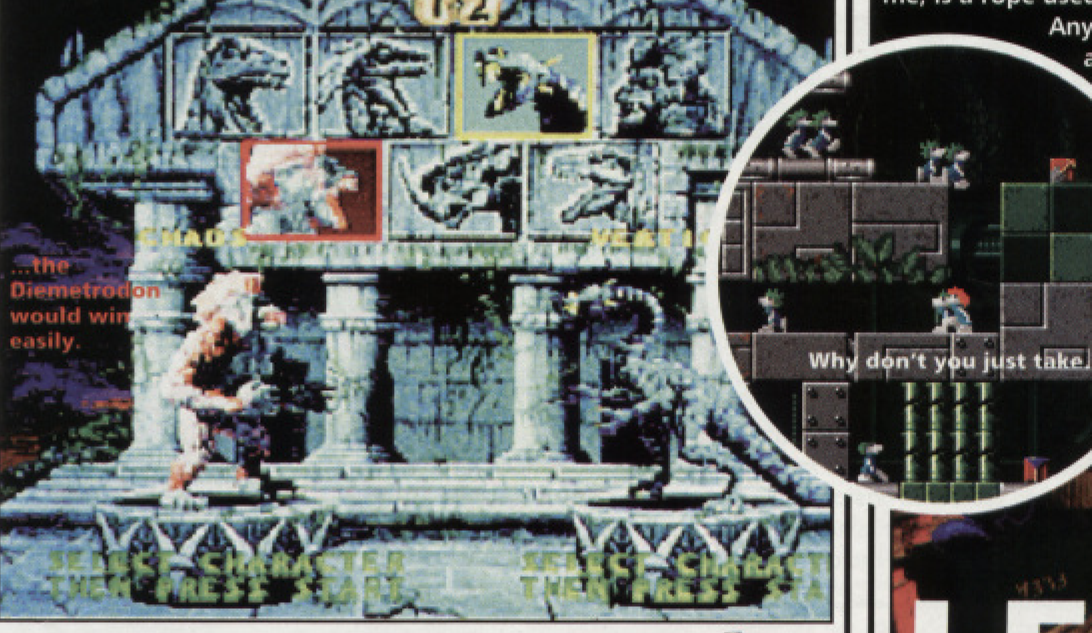
Ocean's products, which involve input from a team of designers, artists, programmers, musicians and quality testers can take anything up to eighteen months to perfect, with development costs (especially with CD-ROM titles) ranging from $250,000 to $2 million. (Really? — Andy.)

The Ocean group, founded eleven years ago, now has sales of around $90 million, exports 70 percent of its product and employs more than 140 staff in Manchester, Paris and (do you know the way to) San Jose, California. This big cash injection will be used to launch new products, as well as enabling the company to further expand its sales and marketing operations in Europe and America.

Ocean Group Chairman, David Ward, said: "This investment gives us the creative freedom to redefine the boundaries of 'Tomorrow's World' technology." And with quotes like that, you have to wonder what on Earth this story is doing in an Amiga magazine.



I'm sorry but this is just too silly...



...the Diemetrodon would win easily.

PRIMAL'S CREAM

The division of Time Warner Interactive, previously known as Atari Games, has just unveiled a new project that it hopes will be next year's *Mortal Kombat*. Temptingly monikered *Primal Rage*, what makes this beat-'em-up different from anything seen before on the Amiga is the animation technique. The game's digitised dinosaurs, giant apes and reptiles have all been rendered with a new clay modelling process designed to give the impression of "realistic and life-like character motion". Apparently.

Appearing on the CD32 only (as far as Amiga owners are concerned) *Primal Rage* will also feature the new Cage 'Total Immersion Audio' system that provides stereo sound, serving to "punctuate the high-impact game play". Hmmm...

The producers are obviously confident that the graphic style will carry the game, and have employed the talents of Pete Kleinow, a veteran stop-motion animator whose long list of credits include projects as diverse as *Gumby* and *Army Of Darkness*.

Time Warner is promising that *Primal Rage* won't be like any humanoid fighting game. We will bring you a full report soon.

FASHION SPECS DOWN

Anyone who remembers our fascinating report on Gepro's wondrous protective spectacles in our July issue, will no doubt be overjoyed to hear that prices have been slashed.

As part of a special Christmas promotion, the manufacturer has reduced the price of both the standard and the clip-on versions by a healthy eight quid. With an attractive 23 percent blue tint that (allegedly) completely blocks harmful ultraviolet and electromagnetic rays, these superb goggles greatly reduce eyestrain, increase your working efficiency, and, er... make you look quite silly.

The standard specs are now available for £24.99, while the clip-on versions are £21.99. You need to add £1.99 for postage and packing, but you'll also receive a free pouch and safety lanyard (which, Harry informs me, is a rope used to moor a boat with. But he could be wrong).

Anyway, should you fancy a pair (f'narr) contact Gepro (UK) at this address; Dept 53, FREEPOST MB 1927, Keston, Kent BR2 6BR. Alternatively, you can call them on: 0689 851206.

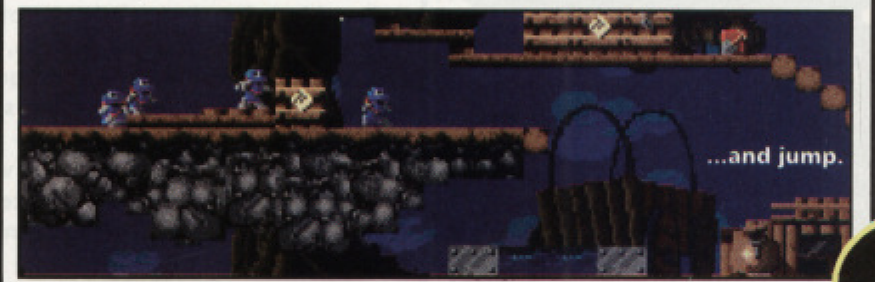
Why don't you just take...

...a run

LEMMINGS LEAP OFF

Though some would say the charm of the *Lemmings* games has much to do with their diminutive size, they're about to get bigger. Yes, the next chapter in Psygnosis' book is about to be written, as the *All New World Of Lemmings* nears completion. The game boasts substantially enhanced sprites — with those little green-haired chaps now sporting the traditional costumes of their individual Tribes; Egyptian, Classic and Shadow.

All New World Of Lemmings follows the three tribes as they try to colonise twelve islands. For the first time they'll have to face bad guys, and rescue trapped *Lemmings* from each hazard-filled level. The somewhat bewildering array of *Lemmings* skills has been stripped down to "a core of essential abilities for more instinctive playability," (it says here) and Psygnosis is confident that this will be the definitive Lemmings adventure. Things should start arriving for the Amiga in November, so watch this space.


...and jump.

NEWS IN SHORTS

● Games fans: planning a holiday ? Don't go to Egypt whatever you do. As well as eating with their fingers, the Egyptians have now closed down all the games arcades. Well, they have in Western Cairo at least. Concern about moral decay is behind the decision, although the authorities say they're worried about kids' pocket money. So now you know. For moral decay, get down to Margate.

●...Quite why anyone would want to listen to anything other than the sheer, lovable anarchy of Radio 1 I don't know. Nevertheless Virgin Megastore has now launched its own radio station. It's sponsored by Twix, and will broadcast via satellite across every one of its branches in the UK and Ireland. Just one question. How can you broadcast games?

●...Mouse not loud enough? Worry not. Logitech has just launched a range in green, blue, yellow and orange. And each one comes with a blindingly gaudy mouse mat. Use them with *Zool* and risk permanent eye damage.

●...Is your Amiga just too much fun? Do you demand more educational games? Are you concerned that younger brothers and sisters are not getting enough musical stimulation from your AGA chips? That's amazing, because two new products covers each of these pressing areas. LCL's CD *Micro French* is the first educational title for the CD32, while WindShadow Software's *Making Music with Bertie Bunny*, for floppy Amigas, will keep youngsters occupied for hours. How ever did Beethoven cope without it?

●...Spare a thought for Sega users when you're playing *Rise Of The Robots* this November. All Sega versions of the super-hyped beat-em-up have been pulled until Easter, while 3DO and SNES versions are in the balance too. Meanwhile the Amiga version is all set to ship. Our insincerest commiserations.

FRONTIER CONFRONTATION

A row has broken out over the newest Elite derivative, *Frontier: First Encounters*. It seems that Elite's co-author Ian Bell wants a cut of the action, even though he was not directly involved in making the latest game. Apparently Bell is considering whether to take legal action, but his old partner David Braben believes he has honoured all his commitments. If there is no case then *Frontier: First Encounters* will be released by Gametek in late November. It's got quite a lot to live up to, given that *Frontier* sold 200,000 on PC and Amiga earlier this year; and it was also *Live And Kicking*'s game of the year. That's got to be good because Andi Peters spells his name so brilliantly.

GAMETEK GOES TO THE MOVIES

The unstoppable rise of the Video CD format shows no sign of slowing. Now Gametek has jumped athwart the Video CD rollercoaster by launching Gametek Cinema, a series of films which you can play on your CD32 if you're lucky enough to own a digital video module.

The new label will feature 30 titles by Christmas. Among the first batch will be the entertainingly tacky Troma Studio collection of *Toxic Avenger* and *Class Of Nuke 'Em High*. For the more serious film buff there's Fritz Lang's *Metropolis* — you know, the one with that robot bird.

Later Gametek will follow up with Kidstuff Cinema, which will put out full-length animated films such as *Wind In The Willows*.

Elsewhere a company called CD Vision is also preparing to pump up the Video CD balloon. It has got tons of stuff in its catalogue, because it used to be a video company. Highlights include *The History Of Soccer*.

GAMES CHART TOP TEN



1. (—) Theme Park (EA)
2. (1) On The Ball (Daze)
3. (2) Kick Off 3 (Anco)
4. (—) Club Football (Software Business)
5. (—) UFO (MicroProse)
6. (5) Skidmarks (Acid)
7. (4) Beneath a Steel Sky (Virgin)
8. (7) Tactical Manager (Black Legend)
9. (6) World Cup Year '94 (Empire)
10. (8) Sensible Soccer Int (Renegade)

ELSPA WAGGLES ITS CHARTER

The European Software Publishers Association (ELSPA), the trade body for the consumer software industry, is currently in the process of printing up some two million copies of its new leaflet, entitled *A Parents' Guide to Computer and Video Games*. It hopes the flyer will give parents more information about the pastime that has smashed conkers (thanks for the gag tip Haz!).

The leaflet has been sponsored by both Sega and Nintendo (Commodore was in the bath when they rang, presumably) and examines the benefits of computer and video games, looking closely at the issues of addiction and violence, and explaining the findings of the Governments's enquiry into games and epilepsy. It also runs through the system of self-regulation which the industry announced in February 1994. Under the system all members of ELSPA have been including an age suitability sticker on their products since September 1st.

Meanwhile *The Games Players' Charter* is being launched to coincide with the beginning of the Christmas sales season, which normally accounts for a whopping 60 percent of all game sales. The charter has three components: commitments to parents from the members of ELSPA (which includes the majority of the computer and video games industry); advice to parents; and a checklist of guidelines for games players themselves.

Says Mark Strachan, chairman of ELSPA: "Sadly, unlike previous generations' toys, such as model trains or dolls, parents tend to find computer games complex and inaccessible. As a consequence they have tended to view them with a certain amount of unwarranted suspicion. This is why we're introducing the *Charter* and the *Parents' Guide* — as further reassurances to parents."

The guide will be distributed via major high street retailers who have agreed to help implement the system of self-regulation. *The One* telephoned a certain 'Mr Hill' for further comment and was asked "How do you spell your name again?" Crazy huh?





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the GAME,
it's in
the GAME™





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WIN!

One of 10 Aladdin Game and Video double packs — worth £45 each! Courtesy of Virgin!

We've gone *Aladdin* bonkers this month! It's on the cover, on the disks and in the reviews section (see page 50). It's affected us all. Simon's announced to the world that he's off to live in a lamp, Andy keeps sitting on a worn-out bit of carpet waiting to be whisked into the air, Matt's trying to get bits of rope to rise by playing his bass guitar at them (poor lad) and Harry's, er... moaning. He doesn't exactly appreciate the magic of Disney. The miserable git.

And now, thanks to Virgin, we're able to offer 10 lucky, lucky, lucky readers the chance to win a copy of the video AND the game, so you can go completely bonkers with us.

The game's A1200-only, so bear that in mind when entering, but the video is available on VHS, Betamax and Video 2000. Please state which format you prefer on your entry form, but remember that we'll send you a VHS one anyway. With all our compliments, of course.

All you have to do to stand a chance of winning a game and a video is spot the five subtle differences between the two pictures shown here. Jot the squares they're in on a postcard, and send it in to: *Aladdin* Compo, *The One*, 30-32 Farringdon Lane, London EC1R 3AU to arrive here by no later than December 28th 1994. The first 10 correct entries pulled out of the hat after that date will each win a video and a game. The Editor's decision is final — if they've found an Editor by then that is. Tee, hee, hee.

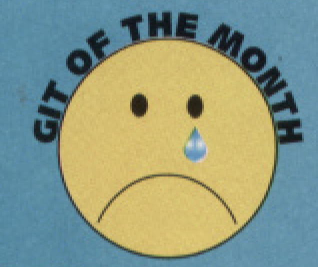
SPOT THE DIFFERENCE!





Letters

This is the last time ever that Simon will be able to respond to your moans and whinges with typically sarcastic and childish replies. From next month, Andy will be Acting Letters Answerer so send your insults (containing as many swear-words as possible) to: Letters, The One, 30-32 Farringdon Lane, London EC1R 3AU. And, just for the record, the last word that Simon will ever write in this mag as Editor is: pants.



"A SERIOUS LETTER"

Dear Sirs,

Firstly, this is a serious letter, with some serious critiscisms, so there's no chance of you printing it! Nevertheless, as I have bought your mag for years, I may as well voice my opinions with you.

What a disaster this year has been for Commodore! After the A600 cock-up, we were given the excellent A1200 and the dodgy CD32, both of which failed to sell like they should.*

Let's face it, however much you rave on about it, just look in an objective mag, or the industry in general and you soon see how the CD32 is really regarded, it's dead. If it was to survive, the A1200 CD add-on should have been released immediately, instead it wasn't, the result being Commodore's two main machines competing against each other instead of rival companies such as Sega or Nintendo.

The idea of a [management]* buyout of Commodore UK is a joke and would be the final nail in the Amiga's coffin.

In response to your big feature on the CD32-only sequel to *Microcosm*, *Nova Storm*, you will already be aware I suppose that Psygnosis have now *dropped* this game, but from the CD32 only!! All other formats will still go ahead. Now why don't you print that?? Answer, you are either kidding yourselves or CD32 owners.

As for the A1200, this is an excellent machine which still has considerable life left in it, and will, I believe, continue to produce some excellent games, such as *Banshee*, *Putty Squad* and *Super Stardust*. Developers will continue to support this machine due to its established userbase, which leads me to something which really made my day in October's issue in the preview section of your mag. I am referring to the preview of a game called *Fink* and some comments made by its developers.

Fink, they said, is CD32 only because the Amiga user base just isn't there. Ha! And the CD32 IS! I don't think so! Still, I would be surprised if this game ever does actually make it to the CD32 anyway.

Finally, some criticisms on your mag. For God's sake change the 'Letters Page', all your readers are not aged below 15 years, hence the total waste of time this section is, even if I was below 15 I wouldn't find your letters page funny, because it isn't and to be honest, let's face it you're not, so don't try to be, stick to what you do best (ie review games) and leave the jokes to the comedians. Oh and drop crappy features that don't mean anything, you seem to be struggling to fill the mag these days, why not drop such features, fire a few people and save on overheads?

Kind regards.

Mr J Smith
Stoke-on-Trent.

Oh-dear. Usually we like to print these 'git' letters in frank and full detail, but unfortunately we have had to extract one or two of the wilder, libellous accusations made by 'Mr Smith' against past and present management at Commodore. Sorry folks, I realise that this means you can't fully understand just how 'out of his tree' our Smithy is — but our legal people are quite strict. Oh yeah and why-oh-why do cranks always begin their letters by saying we won't print them? It's not a clever piece of reverse psychology is it? Doh, we've gone and fallen for it again! Daaaaaamn!*

Despite what you say 'J', The A600 and A1200 have sold rather well. And the CD32... well, there's always Christmas. (Er, no there isn't, actually — Santa.).

And just by way of scoring a few cheap points: 'G' is a serious letter, Mr so-called Smith, as is 'I' and also, 'T'. Now, 'J' is widely acknowledged to be much more frivolous, and 'P' — well it's simply redolent with comic potential isn't it — witness the words 'poo' and 'pants'. I find these words funny and I'm not 'below 15', whatever that's supposed to mean. Unless you mean feet. As in height. In which case everyone is 'below 15', including you 'J', you loony.

And Fink? Fink? To what do you repeatedly refer, Mr not-quite-so-clever-after-all Smith? Flink perhaps? That's with an 'L'.

As for leaving humour to the comedians, whom did you have in mind? Jim Bowen? Les Dennis? Or perhaps The Krankies? You see, you sad old sod, humour is a personal preference kind of thing. As I always say: 'You can take the one out of the humour but you can't take the humour out of The One'. Because it won't work. Still, I don't s'pose you ever tell jokes do you 'J'? You're too busy being one.

"I WILL NEVER BUY THE ONE AGAIN"

Knowing me: Angus McShaggis, avid reader of *The One* from Scotland (honest). Knowing you: Simon Byron, *The One*.

A-haa

Dear Mr Byron,

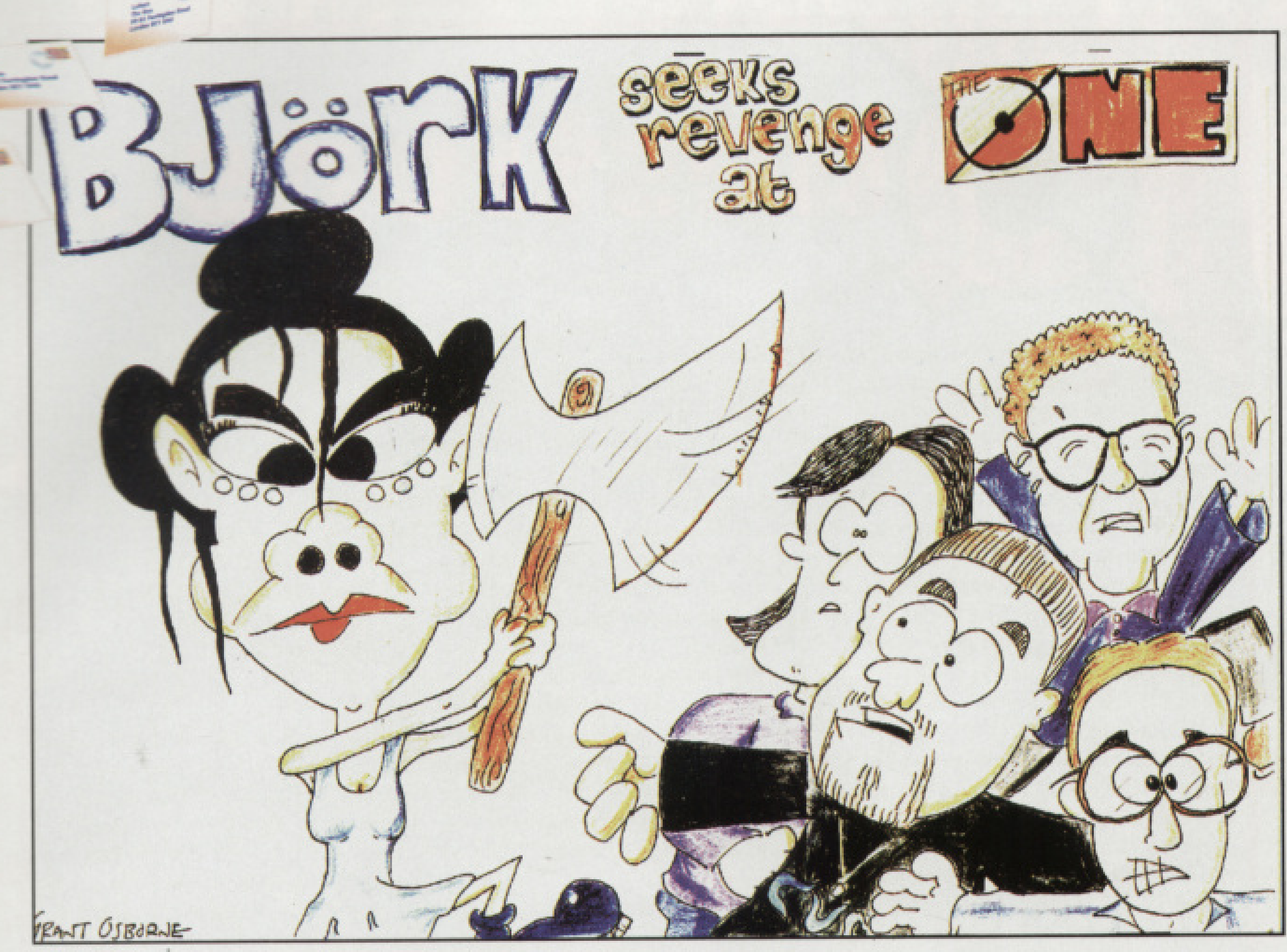
Commiserations on no longer being the least popular Amiga games mag, but congratulations on being the funniest and wittiest.

At the same time, I would like to complain about the coverdisks and coverlines on the October issue. The blatant bias toward the *Sensible World of Soccer* coverdisk demo clearly demonstrates *The One*'s lack of editorial integrity and honesty; to put a large arrow and the word 'brilliant' in fluorescent orange pointing toward the *Sensi* demo is quite disgraceful and shows downright favouritism. And this is not the first time I have noticed The One showing these disturbing tendencies.

It seems quite obvious to me that an even bigger arrow in a much brighter orange should have been pointing at the *Alien Breed Tower Assault* demo which I genuinely (hand on my thumping heart) thought was much more fun to play. I have a good mind to write to Team 17 and tell them just how... just how... ooh... annoyed, yes annoyed, I am!

I hope my morals and efforts to make *The One* a better magazine are taken seriously and, in future, that you show a little more balanced editorial. If you don't listen to me, I will never buy *The One* again and I'll tell all my friends not to and tell them to





tell their friends. And then you may be the least popular magazine again. So, mm.

Yours assertively (but quite nervously at the same time),

Angus,
Scotland.

A-haa to you, Alan Bunker or Marcus Dyson from out of Team 17. Yes — I know who you are! I've compared fax headings and discovered that even though you've programmed your fax not to display its number, the styles are the same. So 'mm' to you too.

"AND PUS SQUIRTS OVER THE GLASS "

Dear *The One*,

I would never normally bother writing to your s**t magazine because no-one actually buys it to read my opinions (No, really? — Andy.). But this time is different. I have a personal, and rather emotional problem. The reason I'm writing to you is because no-one else buys your mag, therefore I know people won't laugh at my problem because they won't know about it. I nearly wrote to *Just 17*, but being a boy and all, I would look, well, stupid if I bought it.

You see, it happened a few years ago. It wasn't my fault. It just happened, from out of the blue. It started when this large zit, filled with pus, appeared on my cheek. This, as you can imagine, was bad enough. But then another appeared and by this time I was devastated. I couldn't sleep or eat. In fact, I turned anorexic and even resorted to locking myself in the bog for days. No-one cared. It got so bad that I had to put a brown paper bag over my head and sing in a croaky voice in the middle of the street. Now, though, they are disappearing. I kinda miss popping my zits. Especially the bit where you pop them in front of a shiny mirror and pus squirts over the glass and smears it. I want my zits back. I'm not me without them. I've tried spreading vegetable oil over my face and even cream cheese — but I've had no luck. I've even started eating, and now weigh over 19 stones. I used to weigh five. Plus, to top this, I now go straight to sleep and miss the late night TV programmes.

You may think this has nothing to do with my Amiga. But it has. Since my zits went, I've stared 'doing things' with my Amiga. I try not to, honest. It just happens sometimes. Please help. I want to die. You will help, please. I wear a multi-coloured anorak with special interlocking sleeves. So there. You must help.

Yours faithfully,
Bobster.

There, there, Bobster. I understand what you must be going through.

"I THOUGHT PEOPLE WERE MORE EDUCATED"

To Simon Byron,

I'm doing something I don't like doing: complaining. But I feel I must. It's about your Staff Writer Matt Broughton. I'm a 35-year-old married man with two children: Becky, 15, who has cerebral palsy, and Ryan, aged 10.

We all love *The One*. We've got every copy and we love the disks. Why does Matt have to stoop so low as to use the word 'spaz'. Believe me, it's looking for cheap laughs. It's hard enough struggling through life with a disability. I thought people were more educated. So please let's have less of it. Now, I'm not going to be silly and stop buying *The One* because it's a great mag. I just wanted to put my point forward. Thanks.

Mr. Rich Collins,
Leamington Spa.

P.S. We've all got some kind of disability. I wear glasses — get my point?

It's not only Matt who's guilty of using this word, Rich, and to be honest with you I've been expecting a complaint since it first appeared. But to suggest that we've been using the word maliciously would be inaccurate — there's absolutely no way in the world that we'd intentionally offend someone with a disability. Indeed, we don't even consider 'spaz' to mean 'spastic' in its strictly medical sense, as you seem to think. It's like the word 'bugger'. We all know its literal meaning, but when we say 'bugger off', we mean 'go away', not, well... I think you know what I'm saying. Insults, by nature, are offensive. I'm surprised that we haven't had any comments from Welsh people about the things we say about Andy. It's all just childish banter. We don't mean anything by it.

"SO ENCLOSED IS A NICE PICCY"

Dear *The One*,

Seeing as piggy Bjork probably doesn't read *The One*, she can't answer back to all your constant Bjork-bashing. So enclosed is a nice piccy showing her getting to all the revenge which she deserves. Even if she does look like a popular farmyard animal.Yours Bjorkingly,

Grant Osbourne,
Hardwick.

"IF YOU'VE BEEN READING CU AMIGA RECENTLY"

Dear *The One*,

Looking through my back issues of *The One*, I stumbled across the *Trex Warrior* disk instructions. Seeing as I barely looked at the disk the first time round, I decided to boot it up.

After a week of intense playing, I have now completed the game, and I can say that it is brilliant, and has probably been vastly underrated by the majority of *The One* readers. Okay, so the first level is fairly boring, but some of the later levels are action-packed and quite imaginative. There's even the odd bit of humour in there, too. It may have helped that I was running the game on an A1200, but the sure even standard Amiga users would enjoy the game.

On another subject, the design of *The One* is almost perfect, but admit it — you probably hate laying out such a fine magazine on bunch of childish toys (look at single-button mouse and user-interface!). I am, of course, referring to the Apple Macintosh. If you've been reading *CU Amiga* recently, you will have heard about PageStream 3 — a DTP program with over 50 features not available in XPress 3.3 or PageMaker 5. It also utilises the Amiga's 'dreamy' (if you can call it that) operating system, which means unlimited undos, redos and documents and, of course, a bevelled and streamline display.

You see, the Amiga, as well as being the greatest games machine available, also happens to be the most powerful serious computer, too! Yours sincerely,

Nathan White,
Walsall.

Glad you enjoyed Trex Warrior *after all these months, Nathan — let's hope our other reader takes note and digs out his copy of the August 1993 issue. As for your comments on Apple Macs, well, these computers have become the most widely-used machines in the maga-*

zine publishing business, so to use something else would throw up all kinds of incompatibility problems.

"A SELF-ABUSER"

Hi Folks,
Daniel Hobbins, ('Git of the Month' Oct. 94).
Won't get any huggins,
Unless the lady is blind.
He likes *Cliffhanger*.
So is therefore a self-abuser,
But never once plays with his mind
Olé.
Byeeee,

Tony Pickering,
Lincoln.

'Cottleston, Cottleston, Cottleston pie, A fly can't bird, but a bird can fly, Ask me a question and I reply: Cottleston, Cottleston, Cottleston pie'. (W. the Pooh).

"PLEASE USE YOUR INFLUENCE"

Dear *The One*,
I am writing to you in the desperate hope that you will be able to persuade Sensible Software to make a few alterations to *Sensible World of Soccer* before it is released.

What concerns me most is how much the ball sticks to players' feet. On your demo the glue factor was far too high. In the original *Sensi* everything was about right, which was what made it such a perfect game and if nothing is done about *SWOS*, the game will just turn into a 'dribble-all-the-way-up-the-pitch-with one-bloke' sort of affair, requiring about as much skill to play as *Sonic the Hedgehog*. Please use your influence to get this corrected

Also, I can't believe how bugged *Theme Park* is! Basically I want to know what is going to be done about it as it's a disaster compared to the PC version!

L Jones
Bedworth

The 'glue factor' in SWOS depends entirely on each individual player's skill attributes. Thus in our Demo, Commissioner Gordon is a bit of a Giggsy, whereas other, frankly crappier players, like the Dead XI's John Hare, can't dribble for toffee.

As for Theme Park... well, your first problem only applies to Amiga 4000s, but you failed to tell us which machine you own.

And the other things, well no-one here at The One has experienced any of them, and nor has anybody at Bullfrog. If they continue to happen, though, ring Electronic Arts' helpline on 0753 546465.

Questions...

Here's a quick question for you: Where's the only place in *The One* where readers can ask questions? Answer: Right here! Yes, put pen to paper and try to baffle our experts with the most fiendish poser you can think up. But remember, if we don't know the answer, we may make it up. Send your stuff to: Questions, The One, 30-32 Farringdon Lane, London EC1R 3AU.

Dear *The One*,
Could you please tell me what has happened to *Syndicate* for the CD32 and the A1200 version of *Beneath A Steel Sky*? Also, when will the A1200 versions of *Elfmania* and *Ruff 'n' Tumble* be available? Finally, when will *Inferno* and *Simon the Sorcerer 2*, both for the A1200 be released? I've written to the companies concerned but had no reply from any of them.Yours sincerely,

Steven Browne,
Camberley.

No probs, Steve. A quick ring round the respective companies has yielded the following results: *Syndicate CD32* will be released "around Christmas time", *Beneath A Steel Sky* "isn't coming coming out on the A1200, but a CD32 version will be released at Christmas", *Elfmania* and *Ruff 'n' Tumble* aren't coming out for the A1200, *Inferno* "sometime in '95" and *Simon the Sorcerer 2* "end of January". Okay?

Dear *The One*,
Will the following games ever be released on the Amiga?

1) *Sunset Riders*
2) *Jungle Strike*
3) *Aladdin*
4) *Fatal Fury*
5) *Fatal Fury II*
6) *Tiny Toons*
7) *Streets of Rage I*
8) *Street of Rage II*
9) *Ecco the Dolphin*
10) *Zombies Ate My Neighbours*
11) *Super Bomberman '93*
12) *Rocket Knight Adventures*
13) *Bubsy*
14) *Ranger X*
15) *X-Men*
16) *General Chaos*
17) *Lethal Enforcers*
18) *Wolfenstein 3D*
19) *Super Metroid*
20) *World Heroes*
21) *Art of Fighting*
22) *Mickey Mouse Magical Quest*
23) *Super Shinobi II*

(I know you may ask yourself why I don't buy a console to play them on, but that is because a console is a child's toy that can only run games, costs a lot of money and is otherwise totally useless.)

(For the console freaks, an Amiga is a powerful machine that is capable of doing things a console does and more, and if you think only a console has the best platform games and beat-'em-ups, take look at Ocean's *Mr Nutz* and Renegade's *Elfmania*. See ya suckers!)

Jean Pierre Fenech,
Malta.

The best way of answering your many questions is to list all of the games which are going to come out on the Amiga in the foreseeable future: *Aladdin* (obviously), *Jungle Strike* and, er... that's it.

Dear *The One*,
Partly due to the fact that it is my village's annual chicken-throwing festival which puts me in good mood, and partly due to the fact that I live in FlibFlob where there are green flibby-flobby thinking mushrooms in abundance, I ate one of these delicacies and started to write this letter with my inky-blue rumple tongue. I would like you to take these questions in the same careful manner that my brain took in preparing:

1) How comes the 'specialist' statistician who was conscripted to write the *SWOS* player data mixed up loads of the players' nationalities, and will he be used to correct them?

2) How comes a 'Mr. S Byron' always criticises other people in his reviews, previews, etc, but never himself?

3) How comes Matt is so cool?

4) How comes Matt has enough time to write for *The One* and also to be the lead singer of Wet Wet Wet?

5) How comes people with wavy hair are so spooky?

I hope that you have enough time to answer these questions and write out long complicated wrods (oops, sorry) in reply.

Luke 'Sad' Howes,
Northampton.

1) The data Sensible Software used to demonstrate the early versions of Sensible World of Soccer was just in the game to show off the various new features. Any inaccuracies will, of course, be corrected. Indubitably.

2) He doesn't. You git.

3) Are you in love with him?

4) Was that a jape?

5) Search me.

Dear *The One*,
1) Why was the jump from 8-bit games to 16 bits so amazing (graphically at least), but the jump from 16 to 32 not so impressive?
2) Are the new CD drives (for the A1200) fully compatible with all CD 32 games — because I seem to remember reading at its launch that the CD32 has extra chips/circuitry to enable it to do things that the A1200 cannot?
3) What are the Bitmap Brothers currently working on?
4) When is Sensible Software going to finish Mega-lo-mania 2 — they started ages ago — has it been binned? (I hope not — the first was excellent).
Yours faithfully,

John Moseley
Derby

Okay John, here we go.

1) Gosh, well we think the change from 16 to 32 bit was quite good, but of course it's down to the developers to make the best use of the machines' capabilities.

2) Er, no, not fully at least. To date, the CD drives have software emulated the extra chip in the CD32, which means that the odd game won't work. However the Commodore drive, if it ever shows up, might hold a few surprises.

3) A desk probably! Ha ha! Sorry John, that squib was especially to annoy our 'Git of the Month'. The Bitmaps are working on lots of super-secret stuff, which, unsurprisingly, they won't tell us anything about. Speedball 2 will be out on the CD32 pretty soon though.

4) As far as we know any Mega-lo-mania 2 type stuff is fairly well down Sensible's list of priorities due to their being generally quite busy. But you never know with those crazy guys! They're crazy!


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DIAMOND GEEZER

He's back! And he's talking! To TV's Simon Byron! In a pub! And when two mega stars collide there's bound to be an explosion of entertainment! It's a shame only one of them's a star. Ah, but which one? All my hard earned cash is on the balding, goggle-eyed one... oh, er...

ONE ON ONE

Poor old Dominik Diamond. First, the games-playing public think he's the best thing since bread came in small pieces, then they knock him down because of his red jacket. Then he splits from the show that made him famous and Dexter 'Cockney' Fletcher is drafted in. Then the games-playing public decide that Dominik wasn't really that bad at all — certainly much better than the one who used to go out with Julia Zimbabwe and shout a lot — and call for his return. Then...

So he's back. Actually, he never really went away. He's been working on Radio 5, freelancing for anyone who'll have him, and being generally poor at *Sensible Soccer*. By now you will have been able to judge whether or not *GamesMaster IV* is any good, but our Dom is confident it's the best yet. And who am I to argue? (Who indeed? — everyone).

Warning: the Scot with a stupid GI crop doesn't mince his words, and in order to maintain this interview's authenticity we've had to 'tweak' some of his more, ahem, descriptive phrases. We're sure you'll know what he's on about.

> **"I've seen Gary Barlow coming out of a toilet."**
> **Dominik Diamond.**

So how did you get here, in the hallowed pages of *The One*?
Well, I was born. Lived a life of complete poverty. I'm the most Working Class person you'll ever meet in your whole ['funking' — Simon.] life. We used to have to eat air pie when I was little. Er... I went to school, got into loads of fights because I was really hard. Had loads of girls from a very early age. No boys, obv — I'm a screaming heterosexual. I went to boarding school at tender the age of ten...

Your parents didn't like you very much then, Dommy?
No, my parents hated me.

Is it true what they say goes on at boarding school?
All that stuff with digestive biscuits?

Yes.
Everything you've ever heard about boarding school is true.

Hmmm... so did you ever lose?
God no. I'm very quick. I've never lost an ['organism'] race with a woman.

But boarding school was great. I didn't get on for the first couple of years because I was too Working Class, but after that it was the greatest fun of my life. I'd advise everyone to go to boarding school. Vote Tory so they can keep all the public schools going.



The TV persona of Dominik Diamond, making sure that no-one nicks his balls...

...which are firmly planted on the pool table, of course.

After that, I went to university which was a complete and utter waste of time. Nobody should go to university because it's, er, rubbish — but in the final year you could opt to make your own TV show or play, and I chose to do a TV show with some of my mates. We did an Oprah-style documentary/discussion on how ['ship'] the teaching was at our university. That's where I got my first taste of 'presenting'.

At the same time, Planet 24 was auditioning people for *The Word*, so I went along for that and got down to the last 12. But because I'd shown dangerously high levels of intelligence and wit, I was ['sucked'], so that was as far as that went.

But the *GamesMaster* office was down the road, and they approached *The Word* and

asked them whether someone could recommend a young newcomer for their show. So someone, er... recommended me.

Is Dominik Diamond your real name?
Yes it is my real name. Well, kind of. My real name is Paul Dominik Diamond, but when I was about seven years old there were two Pauls in my class and no Dominiks. So I swapped my two first names. I spell it with a 'K' because I'm part Polish.

It's an unusual name, but that's a good thing because no two Equity members can have the same name.

Have you always been into computer games or was it more a case of you needing to because of the *GamesMaster* job?
I've always been into them. When I was 10 my mum brought home a ZX Spectrum, rather stupidly because she thought it would be a great word processor. Her words were: "You're not allowed to play games on it, it's only to be used for word processing and home accountancy".

I went through all that stuff of typing in five-page listings from *C&VG*. To this day, I remain the greatest *Match Day 2* player. You know how good I am at Sensible Soccer [er... — Simon.], but that's nothing compared to how good I am at *Match Day 2*.




Don't you think Dom looks a bit like that geezer out of The Communards?

What can have happened to make you leave *GamesMaster* for a series?
I was unhappy about a lot of things. I wasn't sure about the McDonald's sponsorship, I was unhappy about the amount of work I was putting into the show, and the financial rewards I was getting for that work. I wasn't terribly happy about the contract I was offered, which didn't allow me to do what I wanted outside the show. So I left.

But now I'm back it's great. I've got much more control over the show and, even more importantly, more control over what I wear. This is the first series where I've been allowed to decide what I wear.

So it wasn't your decision to wear the red jacket, then?
Surprisingly not. That was something I fought so hard against, but at the end of the day I was told that it didn't matter how much I didn't like it, I was wearing it. That was one of the worst ideas in television history, and that's why I hated the second series. Every single moment of it.

It wasn't that bad.
I thought it was. When a presenter doesn't feel comfortable in what he's wearing, he doesn't feel confident. And if you don't feel confident, you don't do a good job.

This series, though, I've felt a lot more confident. I've had my Right Guard double protection, and I love this series. Apart from doing the *Fantasy Football* on Radio 5, I've had the best time of my career so far.

That scallywag Andy Crane has super-glued my hands together.

Bearing in mind that we are taping this and anything you say will be printed, what did you think of the series with Dexter in it?
I watched two shows. I watched the very first one, and caught another one by accident. I thought the first one was appalling. When Dexter started it all off by holding up the remains of a red jacket and saying: "this guy's burnt out," I thought it was really childish and unnecessary. One of the things that I stressed at the start of this series was that I wasn't going to make any comment on the last series.

He drinks, he smokes he cracks great jokes. (£5 please DD.)

The brains behind *GamesMaster* consisted of three people: me, Cameron McCastle, the director, and Adam Winter, the producer. We all left at the same time. Had one of us stayed, the second series might have been a lot better. Instead, they tried to make it into more of a kids' show. We always tried to make the show a bit dangerous with the innuendo and all that tosh, but they played it a little too safe.

This series we're much, much more dangerous. We've tried to make it funny; an entertainment show rather than just a computer game show. I honestly believe that *GamesMaster IV* will be the funniest show on Channel 4. (Not with Mr Simon Byron on it it won't, mate — Harry, Andy, and Matt. And Jo.).

Why's this series set in hell?
Computer games are evil. We know this, because the tabloids keep telling us. And they give you epilepsy and corrupt small children. Therefore hell is the natural place to set it.

What's the most embarrassing thing that's happened while you've been doing *GamesMaster*?
The only embarrassing moments come from when you think the microphone is switched off and it isn't. In the first two series I would go back stage and start slagging off some kid's dress sense or commenting on how ugly he was, only to find the whole thing was being boomed back for everyone to hear.

But the incident that makes me cringe the most was when *Take That* came on in the second series. I hadn't met them before and I was talking to someone stood at the adjacent urinal in the toilets. He asked me whether or not *Take That* had turned up and I said they had. Then he asked me what the name of such-and-such was, and I said: "Aah... they're all the ['ducking'] same, they're all called Ken or something."

And then Gary Barlow walked out of one of the cubicles. I was so embarrassed, because they're actually really, really nice blokes.

So you've seen *Take That* in the toilet, then? I bet loads of girls would like to have been in your trousers.
Well, I've seen Gary Barlow coming out of a toilet. And I did hear the plop. He obviously didn't do the trick of shoving loads of toilet paper down the bog first.

This used to be Ghandi's gear you know. Even the pants. I've had it all washed, of course.

People are really embarrassed about making noises in the toilet. I mean, we all do it, don't we?
Yes, it's ['tucking'] stupid. My tip is to get a fart ready just before you have to use a public toilet. That way people know you mean business. And it breaks the ice.

Do you swear in front of your mum?
She taught me how to. She's the best in the world at it. She taught me well, and I passed with a distinction.

Do you swear while filming?
It's easily the hardest thing not to do. When people are doing really bad at a game, you naturally want to say: "['bucking'] hell, this kid is ['spit']." Instead you have to say something like: "Ooh, isn't he terrible?" Or: "Isn't he the pants?" Not swearing is very difficult.

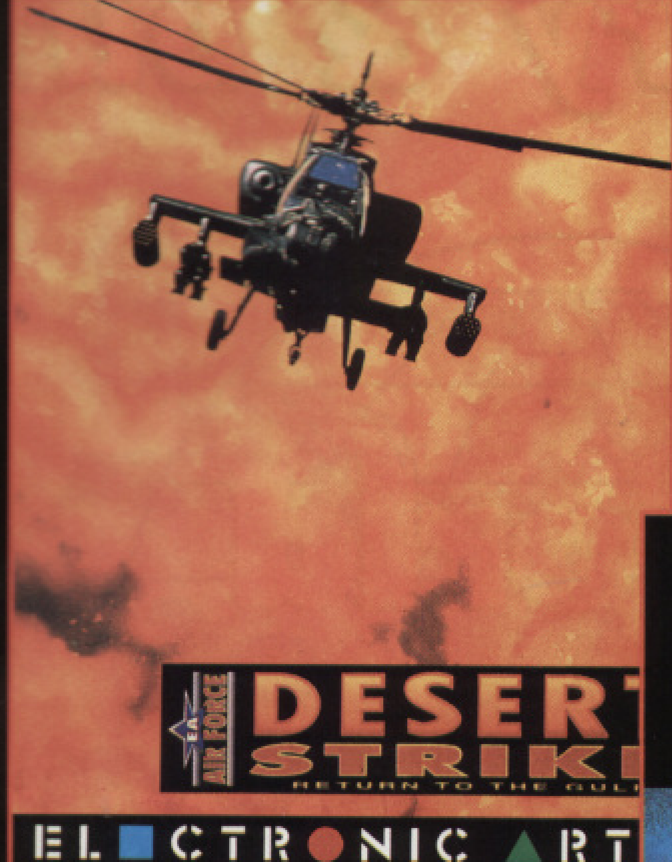
'Pants' is a good word, isn't it?
Pants is a brilliant word. I've always enjoyed talking about pants in general, but saying something is 'pants' is an inspired idea.

But does it mean good or bad?
I think it means bad.

Can you have degrees of 'pant'ness? For example, if something is really bad, would it be 'knickers'? Or if it was okay-ish, would it be 'kecks'?
I'm not sure if this is a topic I can really comment on. You boys have obviously thought long and hard about this.

Finally, a question close to my heart: who stole your hair?
I have a receding hairline, so I took a leaf out of Jim Robinson's, from *Neighbours*, book. He's the world's biggest slap-head. In *Young Doctors* he had a curly look but he realised he was going bald so he took action.

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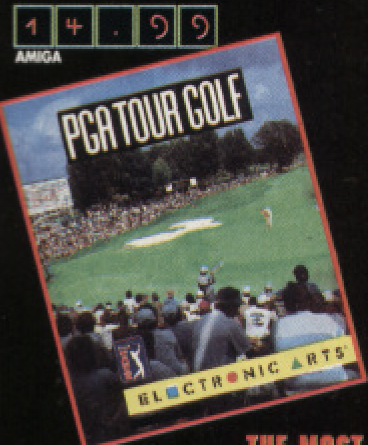
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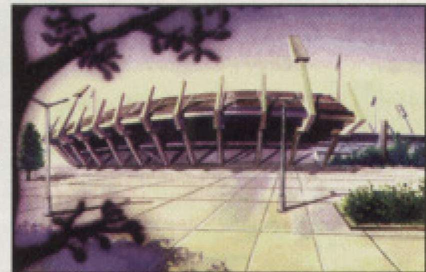
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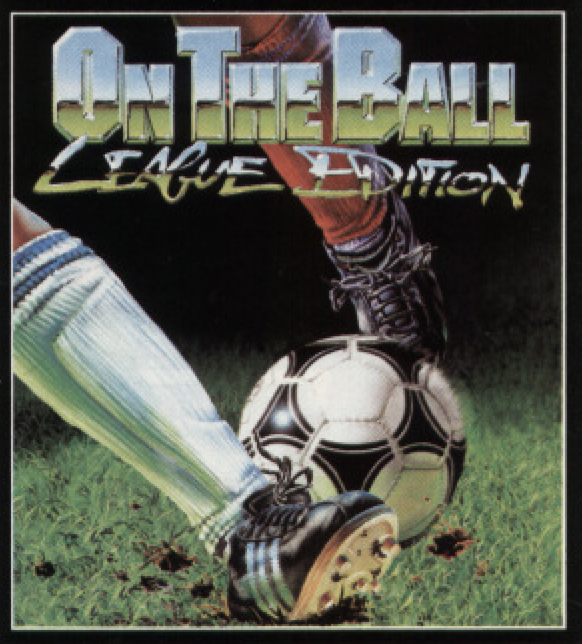
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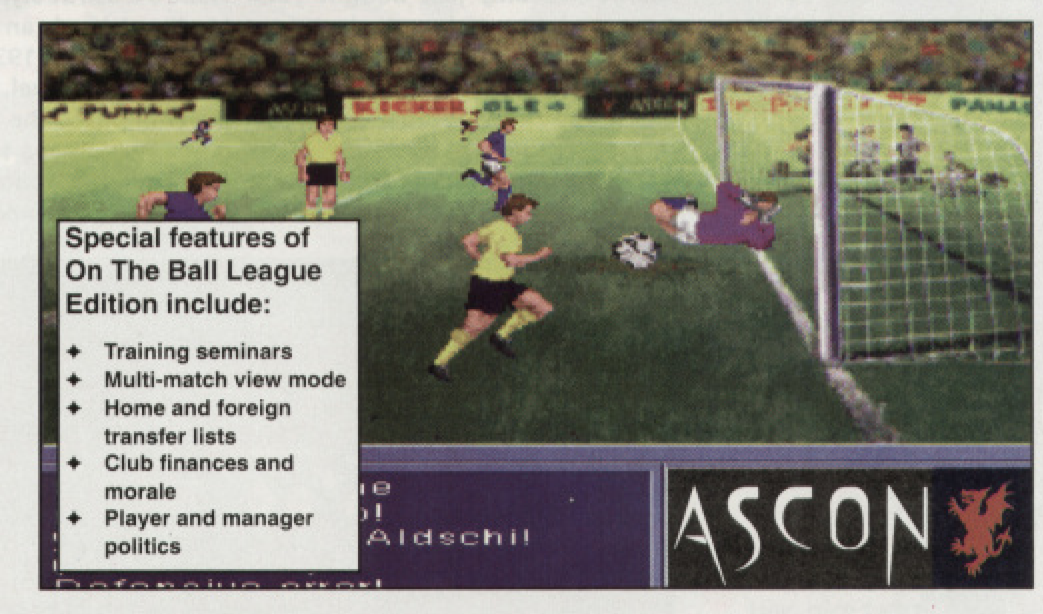
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BLOWN

WORK IN PROGRESS

"Die, mutant alien scum!" To begin this month's Work in Progress section Andy Nuttall asks Sensible Software a number of pertinent questions. He also goes on a bit about the game which some clever people are already calling "the sequel to Cannon Fodder."

PROJECT: Cannon Fodder 2

PUBLISHER: Virgin

DEVELOPER: Sensible Software: Stoo Cambridge (Graphics); Stuart Campbell (Development, level design); John Lilley and Johnny Watts (Mapping); Jools (program 'tweaking').

INITIATED: April 1994

RELEASE: November 1994

Girls who 'Hullo, Sensible...' like boys who like boys who like... etc."

Eh? Sorry, is that Stuart?

"Oh, hang on. I'll just switch Blur off. [Clank. Silence.]"

Telephoning Sensible is never easy. There's always somebody with a jolly jape, a laugh, a smile or a song (or a stupid way of spelling their name — Harry.) on the other end, and it seems as though Stuart Campbell, recently-appointed Development Manager and level designer for *Cannon Fodder 2*, is fitting in nicely to the Sensible fold.

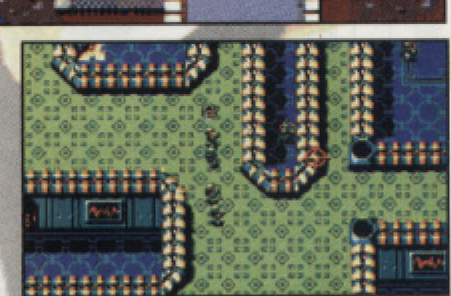
Do you remember *Cannon Fodder*? You know, the one where you moved a bunch of soldiers called Tubby and Ginger and Lardy and stuff around fields of battle, pumping lead and shrapnel into the waiting Hun? No, perhaps you don't. Maybe you have a legitimate reason, like you've only just bought your Amiga or something, and so you haven't caught up on all the great games yet. Whatever the reason, forget all that now because — yes! — the sequel's here at last!

My favourite bits of the original were the Jeeps, Skidoos and other vehicles, into which you could actually pack all of your troops, Tardis-style, and then scoot around in them. I hope they're coming back.

"Oh yes, they certainly are," reveals Stuart. "There are plenty of Jeeps, and some specially Jeep-themed levels where you have to do some pretty odd things with them. Which I think you'll like." Hurrah!

"There are 72 levels, the same as before," he continues, "divided into 24 missions. Again there are five graphic styles, but this time we've made them slightly, ah, different. There's a Beirut-style Desert-y level, a Medieval level, an Alien Spaceship level, a Chicago 1930's level, and an Alien Planet level. We've basically super-imposed the plot onto the old game, which has the soldiers from the end of *Cannon Fodder* being hired as mercenaries by a shady organisation, and then being kidnapped by aliens in a spaceship."

Above: But wouldn't 1930's Chicago be an ideal place to begin a "shady organisation?" "No, you actually start in Beirut, effectively today," he reveals. "You start off by going out in Beirut and fighting, and then suddenly BAM! Alien Spaceship. And it all gets a bit weird from there."

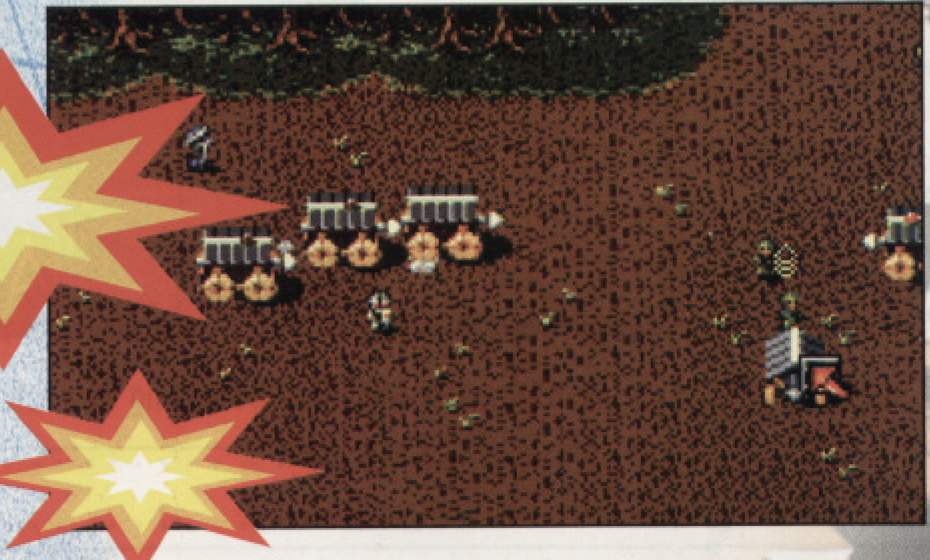


Above: So hang on, if these alien spaceship levels are "joined up" in some way do you still finish a level before moving on to the next? "Yes, they're still ordinary, different levels," says Stuart. "If you take all the levels, though, and join them all together, you get an alien spaceship. Just like it would be in real-life."

JIM DALE

As it transpires, the "shady organisation" is simply a front for the aliens, and the soldiers are whisked away to fight for them in a war on their home planet — against another tribe of aliens. But, to ensure that the soldiers are good enough to fight in this war, the aliens first travel through time with them and dump them in weird historical situations. "It's a reasonably familiar science-fiction theme," adds Stuart, "usually known as the 'Universal Soldiers'. In fact, that may be the subtitle, but we don't know yet."

So who made up this, frankly, quite ridiculous storyline? "Well, me really," Stuart admits. "The basic idea



Left: So is there going to be an ending to link all the plot twists together? Are the little soldiers going to find the game all happened while they were asleep? "There will be an ending, yes," explains Stu, "but I won't tell you what it is for the astonishingly good reason that I don't know either, yet. " And this, if you really want to know, is medieval land, with battering rams etc.



Below: There's a slightly different perspective in Chicago to the other levels, it seems. "It's more flat-on, rather than the usual 45-degree angle," Stu explains. "And it's obviously buildings-based, which has made for some interesting looks, with giant skyscrapers and other things bigger than the screen."

of time travel was already in place when I joined the company, but I figured that it still needed a bit of tying together."

These vehicles, then. Presumably in an alien world you wouldn't get Jeeps and stuff — and certainly not in Medieval times. How has Sensi explained that one? "There are still three vehicles in each scenario, but they're changed," Stuart describes. "So in Medieval world, instead of a Jeep, a Choppa and a tank you have a battering ram, a mechanical dragon and a witch in a little bubble. She flies around dropping bombs. But I can't remember exactly why."

Something to do with *Wizball*, perhaps Stu? "That's a thought," he ponders. "We could pretend that it was in some way connected. I'll have to think about that."

I can't help but get the impression that *Cannon Fodder 2* is more like a data disk add-on, than a true sequel. What's the Campbell verdict?

"In many ways it effectively is, yeah," he agrees. "It will have a completely different style and feel to the original, though; there are fewer levels which are just sort of 'here's some jungle', 'here are some trees' and 'here are some guys to shoot' kind of stuff. And there are more levels which are... well, strange games in their own right. Like I say, we've done some weird stuff with the Jeep substitutes, and there are a lot of bizarre new strategies which you must employ."

Last year there were certain, ah, troubles involving a certain body of people representing the old soldiers with the original release of *Cannon Fodder*. Said it was disrespectful, or something. Presumably Sensi won't be expecting similar troubles this time around? "No. The sequel's more, erm, fantasy-based," Stuart says. "A bit more science-fiction than the old one, which was quite gritty, really. But it was meant to be light-hearted... No, that's the wrong phrase; oh, almost tongue-in-cheek, I suppose. It was very serious in many ways, though. While this is basically a similar game, it's a lot harder to take offence at, I think."

Most people who I talked to at the time really respected *Cannon Fodder* as a mark of respect to the soldiers who fought and died in the wars. What's the Sensi view of all that a year on?

"It's true," Stuart says, with a distinctly earnest twang in his voice. "You didn't hear anybody complain about the likes of Smash TV, where millions of guys get slaughtered without remorse or even second thought. Or any other game which involves colossal massacre, really. But the minute you try to inject a bit of sensitivity into it; like giving all of your soldiers names; then suddenly everybody's down on your head like a ton of bricks."

Left: Sensible claims to be "not interested" in adding "pointless" glossy intros to its games. ...Er, apart from the FMV intro to *Cannon Fodder* CD32, of course. "I've only seen the PC version," Stuart admits, "but even that's all a bit slow and pointless. I've watched it twice, quite frankly." By the way, this is the Alien Planet landscape.

Above: In the jungle of *Cannon Fodder* you had man-traps. What would you have in, say, 1930's Chicago? "Er... Now, that's a question," Stuart grins. "I can't remember what half of the traps are... Well, in the spaceship there's kind of an electrified floor, and... Oh, god. I can't remember...'

PASSCHENDALE

Perhaps *CF2* will offend some aliens this time. Maybe there's a kind of extra-terrestrial version of the British Legion out there, waiting to pounce as *CF2* hits the shelves?

"It's a nice idea," Stuart laughs. "'Dear Virgin, I am Bil from the planet Zog, and I've never been so offended in my life.' Bloody weirdo sick aliens from another planet, I wish they were all dead. And you can quote me on that." Okay.



Right: Gameplay-wise, *Cannon Fodder 2* will be "markedly identical" to the original game, according to a certain Scottish source within Sensi. "We're using exactly the same game engine," the source reveals, "and the only difference is in these scenarios." This, incidentally, is downtown Beirut. Harrowing stuff eh?

Briefly changing the subject back to *CF2*, what else is different from the first game? "We've paid a little bit more attention-to-detail now," he says. 'All the maps from the alien spaceship level, if you were to join them all together, would actually form a sensible [no pun intended, I'm sure — Andy.] and coherent alien spaceship. There's a giant overall map of all the spaceship levels together, which makes sense and joins up and everything. We've spent quite a bit of time on that."

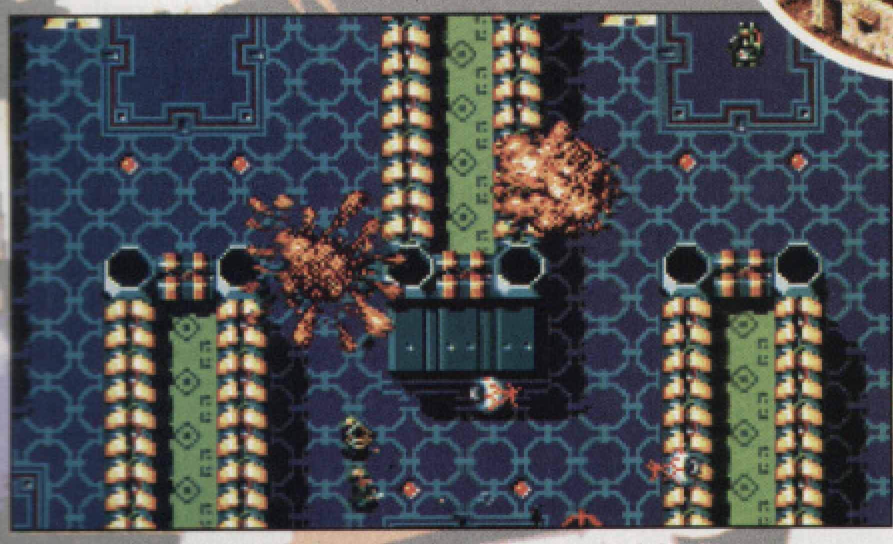
Also Sensi has tried to link the first levels of the sequel with the last levels of the first game, so that players don't feel too uncomfortable with the new areas. A kind of gradual introduction, if you will.

"Beirut and, to a lesser extent, the Medieval worlds have a thread of continuity running through from *Cannon Fodder*," says Stuart. "They look as though they could have been dropped into *Cannon Fodder*, if you don't look too closely at the little knights in Medieval times. Incidentally, another Amiga magazine has already printed pictures of the Medieval levels, and printed 'Hey, look kids — the Jungle levels are back!' Seemingly not noticing that they were actually little knights in castles.

"With Beirut especially we've tried to keep some continuity going, so as soon as you come into it you've got a sort of familiarity. And then it starts to go weird on you; so in a sense you should feel like the little guys would feel themselves on being suddenly kidnapped by an alien spacecraft."

Hey, nice twist.

There is one other thing worth mentioning: the new ad slogan for *CF2*: "War has only ever been this much fun once before." Bloody clever, if you ask me.



Above: Apparently, the indoor, underground worlds of the first game are replaced by the Alien Spaceship levels. Although this is taken completely on the word of Mr Campbell, because I never got past level 13 of *Cannon Fodder*. It was those damned Jeeps, I seem to remember.

PART 2

A WHOLE NEW BREED

Yes, those crazy, wacky Swedes have been at it again! King of Thieves is shaping up to be... well, a game, and Andy Nuttall was there at Rico's house to check it out. (Actually, Andy phoned Rico from North London. You'll just have to use your imagination.)

PROJECT: King of Thieves
PUBLISHER: Team 17
DEVELOPER: Rico Holmes (graphics); Andreas Tadic (programming).
INITIATED: May 1994
RELEASE: Easter 1995

Readers of the September issue of *The One* will remember the first part of our Work In Progress on *King of Thieves*. Already well-known for their superb blast-'em-up *Alien Breed*, Andreas Tadic and Rico Holmes are plundering and looting more distant shores for their next project.

Of course, we know most of you who did read it were probably standing in Smith's at the time, so here's Rico Holmes, the artist behind *KoT*'s graphics, to, ah, fill you in.

"The actual game, right from the start, was meant to be based along the lines of Risk," he says. "Or, as loth as I am to say it — and please don't put it into print — something like *Defender of the Crown*." Hmmm, too late.

Defender of the Crown, for the latecomers, was an early case of AMANT (All Mouth And No Trousers) which appeared around 1987; a strategy game with hardly any gameplay but a decent line in graphics. Rico and Andreas intend to have their cakes and eat them, because they're planning on varied gameplay to complement the fab graphics.

"In *King of Thieves*, during your strategic conquest of England various quests will come up," explains Rico. "The quests mean that you can go on one of many arcade sequences: attacking the castle with a catapult, dropping rocks from balconies, or going on a midnight raid on the village."

Although the underlying story of the game is similar to *Defender of the Crown*, Rico didn't consider that game to be an inspiration. "Funnily enough, my inspiration for the game came from playing *Pirates Gold*; which is such a diabolical game!" he laughs. And 'Scoop' Nuttall pounces.

Er, can we print that then? "Ah, I'd probably get hung, drawn and quartered if you did! Oh s**t. What have I said? Seriously, it does have a really weird atmosphere, though, so it was quite inspiring. Despite being diabolical."

I'm determined that the *King of Thieves* WiP will be more interesting than the long-running (and increasingly boring) *Sensi World of Soccer* diary that finished recently. For a start, it's bi-monthly, so hopefully until its release we'll be providing you with newer and more fabulous graphics as Rico churns them out, and there'll be a few tales of woe and excitement from the boys along the way. Hurrah.

Rather unfortunately, (for me at any rate) Rico hasn't read the first installment yet. "I haven't had a chance to," he explains. "Of course, being out in Sweden we don't get too many British magazines, but I did see it in Copenhagen airport for £9.50. So I thought 'forget it!' I had a quick read, for as long as they would let me in the store there." (Why, Andy, you complete arse, didn't you send them a complimentary copy? — Simon.).

In the main text, Rico wails about his problems with drawing sprites — although as you can see, he has no such worries with backgrounds. "Looking down from the side he looks flat against the screen. It looks like you're viewing him from the side, rather than from the side and above." Surely you're just being picky, Rico?

ROY CASTLE

Since we left him two months ago, Rico has been working on the castle level, a sort of *Chaos Engine*-y part of the game in which your character, the 'King of Thieves', runs around slaying early medieval baddies. "It's not completed," he admits, "but the whole engine is working there. Once that's ready we can just pump in other modules to it. To date I've been doing various things on the arcade-style levels, graphics-wise, and we've got quite a few varieties on the single castle setting."

There are two types of arcade game here: offensive and defensive — the offensive being the perspective arcade sections of the game, like the castle. When you win a battle in the strategy section, you can then actually wade in and take the castle using tried and trusted arcade shoot-'em-up techniques.

"Basically, a castle's a castle." Best quit with the technicalities now, eh Rico? "Most of the castle graphics are generic," he continues, "but each will have something which is distinctive. I've worked on a village level as well; a medieval-cum-Tudor hamlet which you can wander around. I had been working on a Forest level, but that didn't quite work out."

From the previous WiP you may remember a screenshot containing a number of

blocks making up some forest-type graphics. Some grass, and a few tree trunks, that sort of thing. "Yeah, tree trunks — you've got it exactly," enthuses Rico. "If you look at the castle level, everything has been sheared off at one set level. It's a method which works in the castles, and it works in the village where you just shear off the houses. But in the forest it just looks like you've got a load of tree stumps instead of trees! So it looks like we're going to have to kill that one altogether, unfortunately. It took a hell of a lot of work as well.

"I had thought about doing something will poplar trees, or little fir trees, so their tops wouldn't be cut off. "But it would all start to look a little Scandinavian..."

How about Bonsais?

"...or — yes Andy, how amusing — Japanese. Hardly Old English, though!" he laughs.

The pair are unlikely to create another level to replace the Forest, simply because they don't want too many levels of a similar type in the game. "Otherwise people are bound to label it a *Chaos Engine* copy, or even *Alien Breed*. Rumours which we're still hearing, for some reason," Rico moans.

In *Chaos Engine* and *Alien Breed*, the main characters are firing lasers and other weapons — but in middle England they couldn't be doing that, obv. So what exactly are they using, then? "We were originally going to have him running around with a sword, and hacking 'n' slashing, but you don't really get an arcade feel to the game that way. For the *King of Thieves* character, he's got a bandolier of throwing-knives. Basically, he's chucking daggers at people, so you get a feeling of shooting a bit."

The *KoT* character is your guy, your hero, and you follow him throughout the game. But, curiously for such an integral part of the game, neither Rico nor Andreas has thought of a name for him so far. "Well, we could call him Rico," he jokes. "I quite like that. I really hadn't thought about it — you've just given me a really good idea!"

He even shows up in the Risk-style strategy scenarios. "Getting back to... oh, I'm reluctant to say it, because people are bound to label it a *Defender of the Crown* clone. But you know how you played Cedric of Ivanhoe in, er, that game, or whatever you chose your character to be? In *King of Thieves* you have a set hero. He starts off as a pirate. And then he bandies together with all his lads, and suddenly you've got a conquest of England."

BARBARA CASTLE

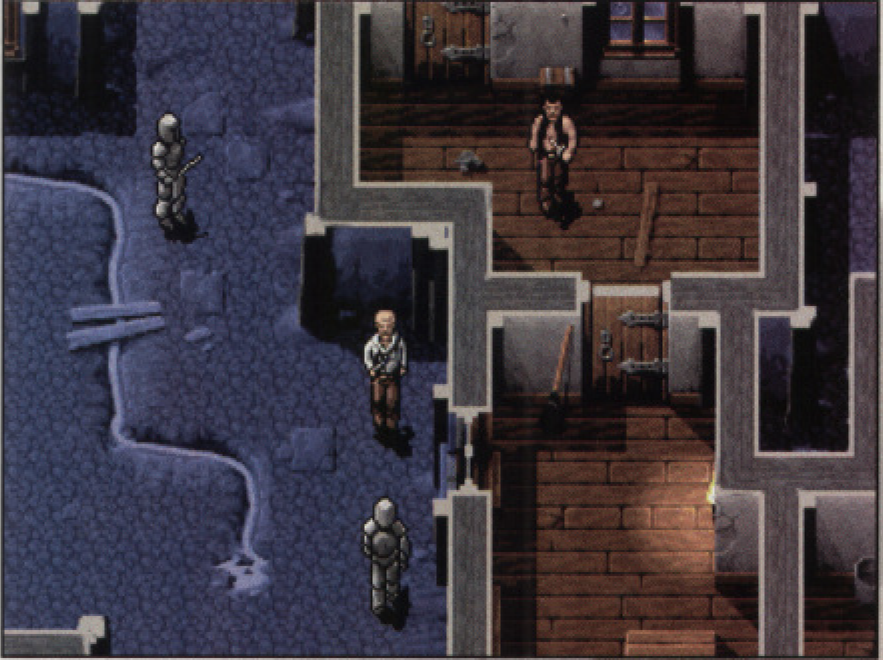
Because it's set during feudal times, the ultimate goal of *KoT* is to regain the crown, which is held in a dragon's cave right at the end of the game. The only person who can get through the portals of the cave, which are magically held, is the current er, King of England — so you have to slay him too. Once everyone else is defeated, then you get a chance to go into the cave, and that section will be like, say, *Prince of Persia*, or *Flashback*; that kind of thing.

"Such a level will involve getting past the traps, solving the puzzles and then getting right down to the actual dragon," Rico explains. "You'll have a scrap with him, and then you'll get the crown if you win. And, er, that's the game, basically."

There's a kind of inherent problem with games which have tried to do something along the lines of *Prince of Persia* or *Flashback*. Simply put, they're not always very good. And since we've been spoiled by the quite brilliantly rotoscoped



"The *Chaos Engine*-style thing covers both the village [pictured here] and the castle," explains Rico, "and we'll have a *Prince of Persia*-type level as well. Then there will be other arcade-style sequences for when you're attacking. For example; the catapult section has you're knocking the crap out of a castle. It's based on a *Tanks*-style game, where you're shooting across a landscape that's four or five screens wide, and you've got the wind and angle to take into account..."



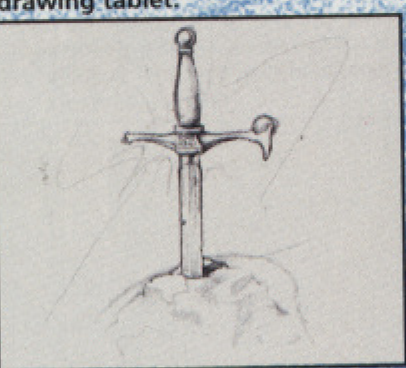
"...And then there's also an *Ork Attack*-type of game," he continues, "where you've got a load of blokes climbing up your castle wall, and you have to defend it by dropping oil or rocks on them before they reach the top."



"We've got a ship-to-ship attack, where you've got to smash their ship with a huge ballista. It will be a bit like *Operation Wolf*, that sort of thing. Without blowing my own trumpet, that one looks pretty good." And this is the background. Apparently, although this pic used 256 colours, loads of action is overlayed in the game, as well as layers of parallax. Blimey.

AND HERE'S ONE I PREPARED EARLIER...

Before creating his stunning 24-bit colour images, Rico begins by sketching their outlines. When we spoke to him, he had a whole load of sketches which were waiting to be coloured and painted, and here are three for you to look at. "I always sketch directly to computer now," he says, "but they look like pencil sketches anyway because I work on a 24-bit colour board with a drawing tablet."



"The object of one of the many quests is to retrieve Excalibur," Rico explains. That will be one of the arcade sections, with the sword at the end of the level. "It will be needed later in the game, but to say why would be to give far too much away."



"These gates are the entrance to one of the final levels," says Rico, "only accessible when you've conquered all of Britain." Basically, you have to be the last man standing to get in, and so some pretty nifty work with the old throwing knives is necessary beforehand.



"Well, Macbeth had witches to advise him," says Rico, cryptically. You can see the resemblance between the sketched witch and the coloured faces we printed two months ago. These sketches are all to be completed and painted up in 256 colours — so we'll try to bring you them next time.

animation featured in *Flashback*, it's very difficult to readjust to the likes of *Impossible Mission 2025* (to name a game at random) which in comparison looks remarkably unrealistic. How will the final section of *King of Thieves* shape up?

"I've experimented with rotoscoping a long time ago," Rico reveals. "It's nice, but it's very hard to tie all the frames together. You get one sequence of frames when he's walking, and then one when he's jumping; but tying those two together so the character moves fluidly is very difficult. I was very impressed with what Delphine did with *Flashback*. They spent an awful long time doing that, and I'm aiming to do something as good for *King of Thieves*.

"But I'll admit to you — and I'll admit to everybody now — that doing sprites is just not my forte. Backgrounds, scenes, pictures and large animations yes, but tiny sprites no. We've got a couple of other lads at the office doing graphics; I'm going to have a word around and see if there's anybody who can do the sprites for the game.

"At the moment they're looking very flat, and we've got to do something so they actually fit in with the background rather than standing out from it. That's one of the things I want to do this week."

Surely, though, if Rico can produce artwork like this around the page, it can't be too hard to knock up a few sprites. Can it? "There are so many things in sprites which have to be spot on," he says. "Take the face, for instance. To get someone with a heroic-looking face in about six pixels is a bummer. There's also the human-like movement within a few frames, so you've got maybe four or five frames to play around with in any direction. We're definitely going to have to increase that, though, because it just isn't enough.

"And then there's the angle that he's standing at. You're looking at him from a 45 degree angle from above, so he's going to be foreshortened. And I really do want to avoid those really horrible short fat little blokes you end up with in many video games. I want him in realistic proportions, but still looking right.

WINDSOR DAVIES

It was about this point that I remembered I was having a fine chat with somebody in Sweden. Obviously, you may be forgiven for thinking, but normally when you speak to somebody in Scandinavia or wherever, their English is slightly damaged, if not entirely broken. Rico's English, however, struck me as particularly bloody good. Better than mine, some might say.

"I am English, you fool!" laughs Rico. Oh, how embarrassing. "I've been living out here for, oh, god knows how many years. I had been working with Andreas for a couple of years before we'd even met, and one day we thought it was about time we got together — so I came out here.

"We had a terrible party that night; or a big party, anyway. I met my girlfriend there, and I thought: 'Wow. I'm staying.'"

From next week onwards, Rico and Andreas are to be working on the real core of the game: the strategy section. In a couple of months' time, we'll bring you part three of the Work in Progress, by which time the whole game should be shaping up pretty damn nicely.

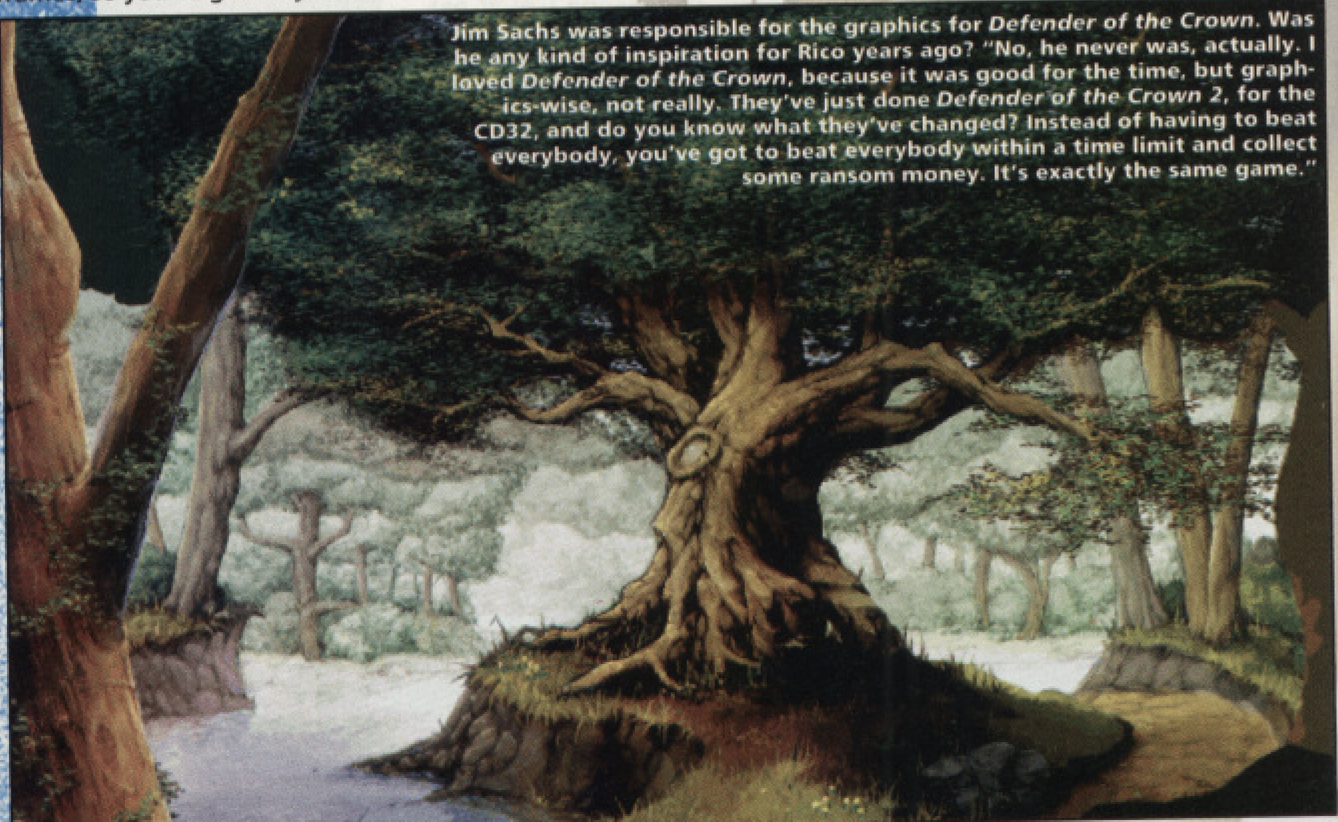
See you then, er, then!



This rather, ah, *solid*-looking man is Andreas Tadic, who we'll be speaking to quite a lot for the next instalment of *King of Thieves*. Rico would like to mention that his state of the art birthday present, which Andreas bought him a week ago, was a VIC-20. With *Frogger* and everything.



Strangely, Rico has never studied art formally. In fact, he used to be a builder. "I did go to study art, but I dropped out of the course after two weeks because it was crap, It wasn't teaching me anything. Just about everything I've done I've taught myself." Including, it seems, the curious ability to grow small plants out the top of one's head.



Jim Sachs was responsible for the graphics for *Defender of the Crown*. Was he any kind of inspiration for Rico years ago? "No, he never was, actually. I loved *Defender of the Crown*, because it was good for the time, but graphics-wise, not really. They've just done *Defender of the Crown 2*, for the CD32, and do you know what they've changed? Instead of having to beat everybody, you've got to beat everybody within a time limit and collect some ransom money. It's exactly the same game."

ONCE, TWICE, THREE TIMES A BRADY

Yes, Brighton Fans, it's another football management game. Simon Byron makes a herculean effort to remain interested. There will be no 'it's Premier Manager and this time it's three' joke. Shame.

I know we go on about it endlessly, but *Premier Manager 2* has sold billions of copies. And it's still in the charts, a year after its release. Just who is buying it? It's getting no additional publicity, no coverage in magazines (except for our recent compo, of course) but still some Amiga owners are meandering down to the shops, gawping at the shelves stacked full of software and thinking: "Hmm, well I can either buy *Ruff 'n' Tumble* (out now), *Aladdin* (out soon) or... *Premier Manager 2* (been out for yonks)."

In fact, I reckon that one in every two Amiga owners possess a copy of this game. And to prove it, I'm going to do a bit of research. I'm going to ring up a number at random and ask someone if they own a copy. Here goes (and all this is true).

"Hello?"

"Hello, I wonder if you can help me. My name is Simon Byron, Editor of *The One*, a computer games magazine published by EMAP Images. I'm ringing around the country to try and work out how many people own *Premier Manager 2*. Do you?"

"Who did you say you were?"

"Simon Byron, Editor of *The One* magazine."

"One magazine?"

"The One. Do you own a copy of *Premier Manager 2*? It's by Gremlin."

"Is it a book?"

"No. Do you own an Amiga?"

"No."

"Know anyone who does?"

"No."

"Goodbye then."

"We changed the way the matches were shown in Premier Manager 2," offers John, "and we're doing it again for PM3. In the first game, tiny pictures popped up at significant moments in the game. In the sequel, we used 'lights' to show key incidents. For this game, we're using an isometric view to show the match highlights."

A little inconclusive, granted, but a worthy attempt at investigative journalism, I'm sure you'll agree. If that was you I spoke to then I'm sorry for hanging up, but you weren't exactly being helpful. And anyway — if it was you then why are you reading *The One*? You claimed you don't have an Amiga. (Obviously because of our cunning wit — Andy.).

Anyway, one person who does know quite a lot about the *Premier Manager* games is John Atkinson, programmer of *PM1*, *PM2* (sounds like that thing girls get every month), and now *PM3*. So how many has *PM2* sold exactly?

"Er, you'll have to ask Gremlin."

Okay, sod this then. It's obvious that everyone's being cagey, so let's have a more in-depth chin-wag with our Johnny and find out a little bit more about his background.

"I was a freelance programmer for a while, and the first management game I was involved with was *Multi-player Soccer Manager*," he reveals. "I worked on games for Zeppelin, [*Arnie*], before writing the original *Premier Manager* for Gremlin."

So why do yet another *Premier Manager* game? "There's a demand for it, pure and simple," outlines John. "This kind of game is popular because football is popular. People always think they can do better than the manager of their favourite team.

"Their popularity may have something to do with the fact that they're all long-lasting games as well — you

PROJECT: Premier Manager 3
PUBLISHER: Gremlin
DEVELOPER: Realms of Fantasy: John Atkinson (programming); Alex Kewin (graphics).
INITIATED: February 1994
RELEASE: November 1994



Surprisingly, John's not a huge football fan — it's his games-playing experiences that led him into the management genre. "I'm not really that 'into' football — I just used to play management games all the time, for some reason," he reveals, making my first sentence almost redundant.

Below: The phone from the previous two games has been revamped. Now, A1200 owners are treated to a fantastic sampled "hello" when the call is answered. There are loads of samples for machines with 2Mb of RAM, but John isn't confident of squeezing them into normal A500s.

Right: Mmm... so that's where Matt's beard has gone. This referee (one of many) isn't particularly lenient and treats harsh tackles with a card of some sort. Important events are detailed using these pop-up pictures, whilst the rest of the match is portrayed with the little men on the pitch who move about, showing you a more general picture.

certainly can't 'complete' them as easily as you could an adventure or an arcade game. If you buy one then you can be sure you'll be playing it in several months' time.

"It's amazing how much correspondence both *Premier Manager* games generated. We've had loads of people writing in and suggesting things we could do to improve the game, and we've read every one. The main differences are in the tactics. In *PM3* you can specify exactly where you want every player to play. The pitch is made up of 15 zones, and you can place players wherever you want. You can even give them additional instructions — such as where to pass to and stuff like that — which gets you much more involved. You've also got to watch out for aggressive players and strict referees. A combination of the two will result in an increased number of bookings.

"Bad challenges and stuff are calculated like this: you've got varying degrees of referees, from soft to hard, and a certain amount of aggression. The game looks at these two values and performs certain calculations, taking into consideration an element of chance. At its simplest level, a player with low aggression has, say, a one in a hundred chance of being booked, whereas a player with higher aggression will have a one in 30 chance of being booked. Or something like that, anyway."

For the first time in the *Premier Manager* series, you'll be helped in your role by an Assistant Manager. He takes care of the less important matters, such as sorting out the sponsorship boards and dealing with the day to day stuff that proper managers don't bother with. Of course, if you feel you can tackle everything on your own, then simply switch him off. If only life was like that. Nuttall! Where's your switch?

> **"Who is this?"**
> **A woman on the phone**

"When you first meet your Assistant Manager, he trains your squad up so that you don't have to mess around too much before getting into the season," explains John. "He'll also deal with injuries, and even sack players he feels aren't performing to the best of their ability.

"He is there to help," clarifies John. "He won't sneak around behind the scenes changing things you've already set."

Premier Manager 3 will, as is usual for these games, be as up-to-date as possible ("the final details will be input the week before release," offers John) and will come with more statistics and stuff than any of the previous games. But how will it stand up against its competition?

"We're not worried," he grins. "We obviously pay a lot of attention to the other games, but I think there are enough differences between them all to warrant purchasing more than one. *Premier Manager* appeals to a wider audience than Championship Manager because it's a lot more user-friendly. Also, the *Championship Manager* games are quite slow because they're written in C. The PM games are written in 100 percent machine code, so they're a lot faster."

If you played our amazing *Sensible World of Soccer* demo last month then you'll know all about the managerial aspects Sensible Software is sticking into is all-conquering footy game. Is John worried?

"We always come off second best to *Sensi*," he concedes. "Last year *Cannon Fodder* prevented us from being Christmas Number One. This year, it sounds as though things will repeat themselves."

Football management games are difficult beasts to improve upon. At the end of the day there are only so many new features you can put in without making the game overly complicated. After all, at the heart of the game is a simple program which generates scores based on random elements, coupled with the player's decision; and anything on top is merely icing on the cake. Gremlin is confident that *Premier Manager 3* will be the definitive football management sim, and if all the features it's promising are implemented correctly then we could be looking at a three-figure review score here. However, any faults the game has will undoubtedly be corrected in the inevitable *Premier Manager 4*.



Although *Premier Manager 2* is still riding high in the charts, John thinks that the release of this sequel isn't coming too soon. *"Premier Manager 2* was released last November, and *Premier 1* was a year before that. I think people are ready for another game now, and just before Christmas is always a good time to release a piece of software."

John attempts to describe the differences between this game and the original *Premier Manager*: "There are loads more tactics in *Premier Manager 3*, and, erm... ooh, I can't remember much about the first one." Hmm... This, then, is the tactics screen, and you can clearly see the 15 zones in which you can place your players.



Just like in the first two games, ground renovation is almost as important as scoring goals. After all, there's no point getting your team into the Premier League if your stadium can't accommodate the amount of fans flocking to see your all-conquering team, is there?

PUCKING HELL!

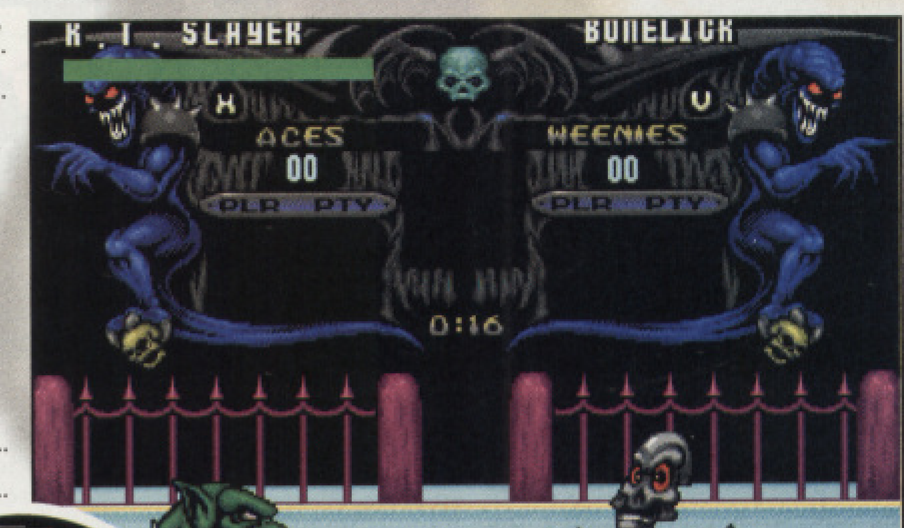
Take one very daft game, and one very silly new developer. Add the slightly bonkers Andy Nuttall to find out the details, bring to the boil and serve immediately. Hey presto! An instant Catfish straight from the, er, Ocean...

Catfish. Ocean. A fortunate link perhaps, but maybe the Manchester company would consider employing other developers which could happily swim in the big pond: Cod, Plaice, or maybe even... Turbot? Thinking of a title for your new games development house? Think again, that's my tip.

"We are a new company." Catfish itself has only been going for about four or five months, and *Mutant League Hockey* is Adrian's first project. Adrian is one of Catfish's programmers. He's never programmed a game before, but in his words "Other people around here have — our graphic artist, for instance, has done lots of public domain things and a few games, and of course, most of our programmers have done a few games in the past." *Mutant League* is hockey, but instead of just players, like in a football game you have football players, in mutant league you have trolls, skeletons and robots. Each has its own characteristics: the larger ones are slower, the robots are usually faster than the others, but they're more prone to slipping up on the ice, for example.

PROJECT: Mutant League Hockey
PUBLISHER: Ocean
DEVELOPER: Catfish: Adrian Brown (Lead Programming); Paul Carpenter (Programming); Steve Packer (Graphic Conversion and Sound FX); Stuart Collier (Music); Andre Nadin (Business Management)
INITIATED: June 1994
RELEASE: November 1994

"The intervals between the games stars a character called Zambodie, who is a big green slug," explains Adrian. As you can see, folks. "After the whistle blows, he comes on to the ice followed by a woman who whips him as he eats all the debris left on the rink." Nice.



As well as the brutal on-pitch action, you can also go into a separate fight sequence, which is "quite nice," if you listen to Adrian. "If you lay into someone without a weapon all you can do is punch them, and if you repeatedly punch them enough times the screen changes to a side-on fight. The two characters are now half-screen sized, and you can punch your opponent that way instead."



"You get an assortment of weapons thrown onto the pitch from the crowd: chainsaws, maces, that sort of thing, which you can pick up and use against your opponents," describes Adrian with aplomb. "To get the puck you can either charge into your opponents and hope you knock it free, or you could pick up a weapon and hit them with that. Each character has its own energy levels, so after you hit them a number of times they literally explode, with blood and guts flying all over the ice rink." Hmm, I think I see a certain familiar pattern forming. So, parents take heed, this is not a nice game.

PUCK OF POOK'S HILL

"It's basically blood and guts-type stuff, but it is good fun to play as well. Providing you don't want a really serious game of hockey, that is," Adrian adds, cautiously. "You can obviously do all the things in real hockey; like scoring goals and stuff, because that's a legitimate way to win the game."

The other, perhaps illegitimate, way to win the game is to massacre all your opponents, which ends with you chalking up a win by default. "I always go all out to annihilate the other team. When they drop down to two players remaining, they have to forfeit the game; and that's definitely the most fun way to play it."

Obstacles include holes in the ice, which are caused by players running into a mine which then explodes. Other players can then fall under the ice, so it's easy to lose players that way — or you can even push your opponents in! "There are sharks which go around under the ice, and you can trip over their fins — and of course the dead bodies remain on the pitch, which adds to the melee." Adrian is really revelling in this you know. I can tell.

So is there a story, or is it just the case that there are these weird beings playing hockey? "As far as I know, it's just the case that there are mutants playing hockey," Adrian fumbles. "Hang on, somebody's shouting me... oh, apparently it's after a nuclear war, and that's why they're all mutants."

It's no good, I can't stand it any more. I've just got to ask. Is Catfish familiar with Millennium's *Brutal Sports* series of games? "I have

played them," admits Adrian. "But it's quite difficult to compare them with *Mutant League*, because apart from being violent and on a sports field, they're quite different."

Unlike the *Brutal Sports* games, which battle different teams representing the same type of animal, the *Mutant League* teams are made up from a number of different species; if 'species' is the right word for robots and suchlike. You might get skeletons and trolls fighting for the same cause, for example, so inter-racial harmony is the order of the day. "There are 23 different teams, so of course we have some teams containing just one race — the Terminator Trolls are, rather obviously, just trolls."

Sadly, though, there is to be no buying and selling between teams, to make up your own personalised gang of ruthless mutant thugs. Instead, the 23 teams are set at the start, and you can take on any one of them in a race to kick heads. Adrian kicks in once more: "Different teams have different abilities; the better they are the faster they move, but the more feeble ones begin the game replete with weapons.

"There are no real management options, no, but you can act like a manager and swap around your players during a time-out. Also in the time-out, you can tell your players to initiate a special play, which could be 'kill goalie', 'armed and dangerous', 'kill referee' or one of a number of others. If you select 'kill goalie', then during the next period of play you can activate the special play and all your players will kick in your opponent's goalie until he dies. Obviously that then gives you an advantage while you're waiting for a new goalie to come on to the ice!

"You can bribe the referee as well, of course," he adds. Oh, naturally. "Players can be penalised for anything from excessive violence to termination penalties. But, if you can pick up money which is thrown on to the rink along with the weapons, then providing you've got enough money you can bribe the ref to send one or two of the enemy players off for stupid things — like skating on the ice, for instance!"

PUCKISH GRINS

For the Amiga the boys are making two versions: one for a 1Mb A500, and a 1200-specific. Also, although it hasn't been decided yet, they might be doing it for the CD32 as well.

"The A1200 one's got more features than the other, simply because there's more memory to play around with," Adrian enthuses. "On the A500, for example, we couldn't fit the action replays in; and there wasn't enough memory to fit all the skeletons, the trolls and the robots, so you just get two of the three at any one time.

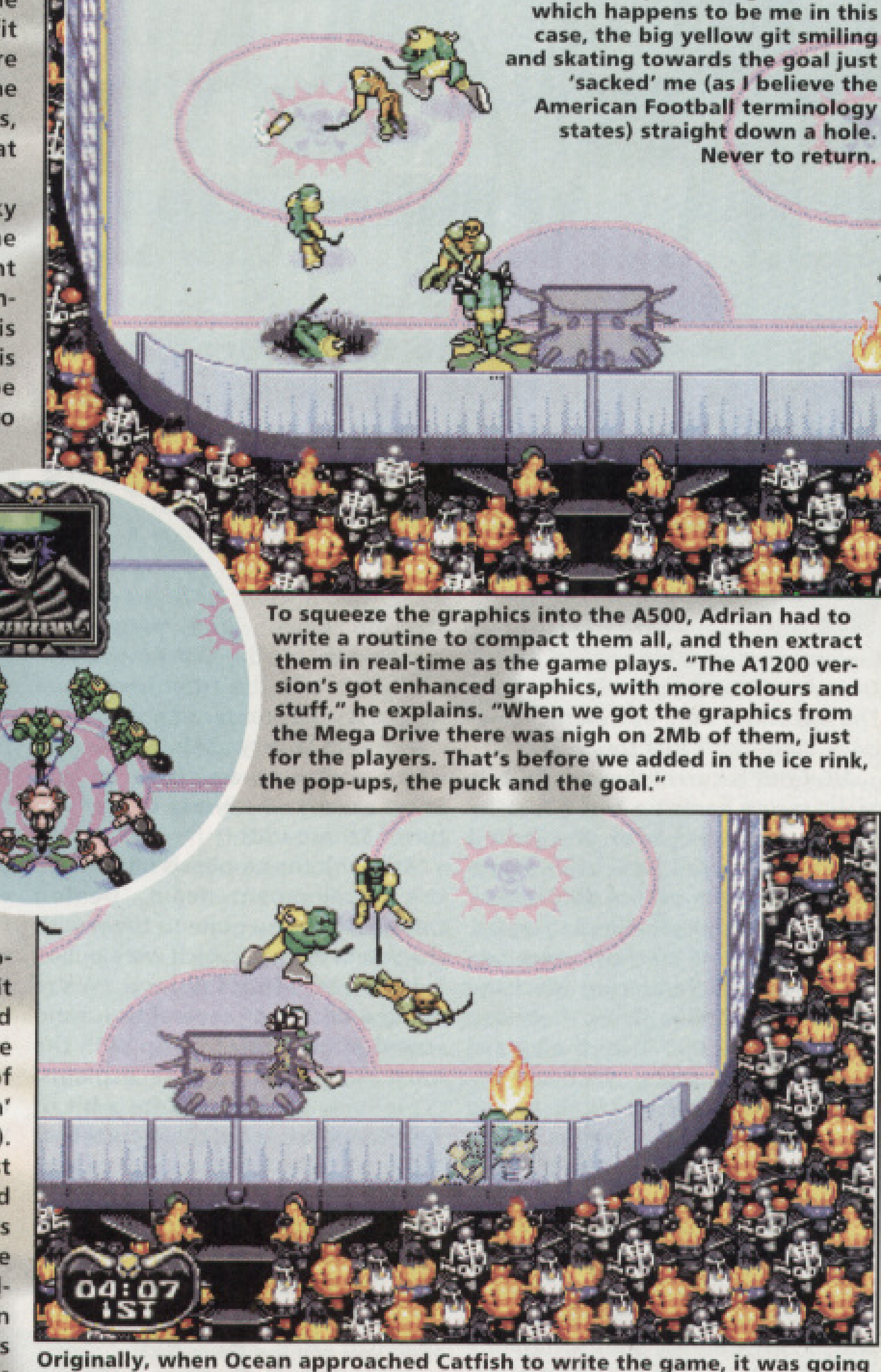
A1200 owners will be lucky enough to find features like the 'demon goalie,' which is a mutant goalkeeper sitting by the goal, continually opening and closing his mouth. You can only score when his mouth's closed, so you have to be quick — but if you do it he'll start to writhe around and eventually explode. "The A1200 game's also got action replays, which you can select during the game or in an interval," Ade adds.

"We also had to cut out half the number of sprites to conserve memory, so when a player turns around it's actually the same sprite reversed. It's a bit slower this way, because the computer has to flip the graphics itself as the game progresses — but if we hadn't done it this way, we could never have fitted it into an A500. As it is we've had to cut out a lot of the 'in-between' frames as well." (sob).

On the A1200, just to cap all the added extras, Catfish has decided to make the game hard drive installable, and also bring in a couple of features which Adrian describes as "hard drive extras." Basically, he means some of the features which had been cut on floppy to avoid excessive disk-swapping can be included on a hard drive.

"In the disk version, to keep the game going it doesn't go to the pop-up screen every time you score a goal," he says. Fair enough, because I'm sure you would agree it would be awful to have to swap disks every time you score. "With the hard drive's quick loading speed we've been able to put them back in again." Excellent.

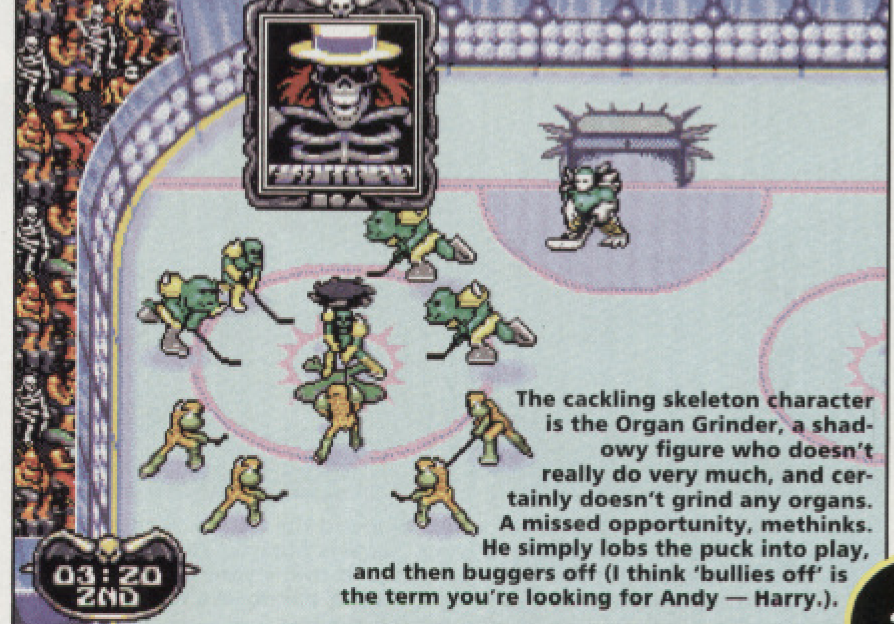
Thankfully, at last Amiga owners will get a game which is actually enhanced for the hard drive — and about time too. Sadly the A500 version will be floppy-only, because of memory restrictions. Of course, time alone will tell if Mutant League Hockey proves to be a good game. But there's a new company in the Amiga ocean, and Catfish could be a name worth, ah, hooking in the future.



Unluckily for the green team, which happens to be me in this case, the big yellow git smiling and skating towards the goal just 'sacked' me (as I believe the American Football terminology states) straight down a hole. Never to return.

To squeeze the graphics into the A500, Adrian had to write a routine to compact them all, and then extract them in real-time as the game plays. "The A1200 version's got enhanced graphics, with more colours and stuff," he explains. "When we got the graphics from the Mega Drive there was nigh on 2Mb of them, just for the players. That's before we added in the ice rink, the pop-ups, the puck and the goal."

Originally, when Ocean approached Catfish to write the game, it was going to be for the A1200 specifically. Then Adrian found he could fit a cut-down version into an A500 plus or an A600, with their 1Mb of chip RAM, but problems occurred with the A500, as he describes: "The original A500 only has half a meg of chip RAM, and half of fast RAM, and you can't normally store graphics and sound in fast RAM." Thankfully, they got around it and all's now well.



The cackling skeleton character is the Organ Grinder, a shadowy figure who doesn't really do very much, and certainly doesn't grind any organs. A missed opportunity, methinks. He simply lobs the puck into play, and then buggers off (I think 'bullies off' is the term you're looking for Andy — Harry.).

RALLY

God, is there any end to these stupid headlines? As long as there are games, and Andy Nuttall, then it would appear not. Thankfully this one, at least, has something vaguely to do with the subject matter.

PROJECT: Powerdrive
PUBLISHER: US GOLD
DEVELOPER: Denton Designs: Richard Beaven, Jon Heap, Roy Bannam (Programming); Andy Noble (Additional graphics)
INITIATED: April 1994
RELEASE: December 1994

Chatting to you about the ins and outs of racing games in the pages of *The One* is becoming something of a habit. *Overdrive*, *Skidmarks*, *Turbo Trax*, *The Big End*... ooh, and all the other ones. And that's just this year.

US Gold is currently parading its 'new' racing game up and down the media catwalks, with the proud boast that it does, yes, offer something which the others don't. And, at first glance, I'm inclined to agree.

The cars, for a start off, were created using a rendering package called 3D Studio. Using between 32,000 and 42,000 faces [polygons] to make the model of each car, the models were then reduced to the size required for the Amiga. Stuart Hibbert of US Gold talks us through the game.

"At the moment, on the Amiga the cars are roughly 48 by 48 pixels, but we're going to increase that. Each car is made up from 96 frames, which gives a very smooth animation, and the front wheels are different sprites, so they independently of the car."

The wheels turn! Watching them is a weird experience — it's almost like as a child when you have those little model cars with a working steering wheel, and seeing the wheels turn for the first time. Childish, but — hey, it's never been done before with a computer game. "The wheel turn is very useful, especially when you're reversing — so you know exactly which way the car will turn," Stuart adds.

Still with the emphasis on realism, the development team, Denton Designs, has also gone to town with the sound effects, which were pulled from a vast effects library. "We're using a library of several thousand sound effects, to come up with the most realistic ones," he explains. "Originally we spent quite a bit of time trying to record them ourselves, but the quality just wasn't good enough. So, we went to a specialist sound library instead."

Right: Stuart: "There are lots of different weather conditions: you can have fog, snow and rain, as well as both day and night time racing. At night you have to switch on your spotlights, and if they are damaged you will see them flickering on and off. That's another thing you need to think about repairing, especially if you're entering a night stage."



"There are quite a few differences in our game to the normal racing games, simply because ours simulates rallying," boasts Stuart. "You usually hit fire to accelerate, left and right to turn, and that's your lot. With a rally, it also brings in the likes of pendulum turns, handbrake turns and power slides." And killing cameramen, it seems.

'Yeah yeah yeah,' you say. 'I've heard it all before.' Well, perhaps in this case US Gold has spent a lot of time not only on realistic graphics and sound, but also on the behaviour of the cars. "Early on in the project, we took time out to go on a rallying course. We'd all seen rallying on the telly, but none of us actually knew how a car would behave," admits Stuart. "So we went down to the Forest Experience in Wales, which is a rally school, and we spent one or two days down there learning from professional drivers. We had already starting coding the game, but when we came back from Wales we threw most of the code for the handling out of the window, and started again. The way it handles now is very close to the real thing.

"The Pendulum turn, as I've just looked it up, is where you change the attitude of your car by steering away from the corner, and then, at a critical point, turning the car sharply into the corner. This will cause the rear end to swing out, because grip is lost from the rear wheels. It's a good way to get around tight bends while, if you're very practised, keeping a high level of revs and as much grip as possible." Sounds very like *The Sweeney*, if you ask me.

"The Powerslide is like the Pendulum turn, but without the need to steer out beforehand. This can be useful if you're negotiating a series of tight or fast corners."

STIG OF THE SUMP

Powerdrive offers a choice of six different cars, which become available to you during the course of the game. Split up into three groups, you start off in group N, which effectively stands for Novice class (although it's still bloody hard, I can tell you). "The two cars here are the Fiat Cinquecento and the Mini Cooper," says Stuart. "You begin the game with $28,000, and the Mini costs $25,000 while the Fiat is $27,000."

As you progress through the game by winning stages, you'll win prize money which you must first spend on repairing your car. The major things which can go wrong are the tyres, the gearbox and the engine, and depending on the conditions different parts of your car can wear out more quickly. "The damage will affect your car's performance, so should your shocks break and you go over a bump, then you'll still be bumping halfway down the road. If you're engine's worn, then you won't be able to get up into the higher gears — so it will all affect your performance."

Sadly, although the movement and behaviour of the car is astonishingly realistic — behaving as near to a rallying machine as you'd imagine (and I know, because I've played it) — there aren't any realistic and gory crash scenes where the car leaves the road. "At the very start of the project we tried to go for as much realism as possible," Stuart reiterates. "I think people prefer to race in a car which they can relate to in some way. Rather than, as some other race games have done, have minute cars,

HO!

The headlights create circles of light, er, in front of the car. Um, oh great... here comes Stuart: "We're using three translucent circles, because although cone shapes would be more realistic the circles are easier to make and quicker for the computer to draw." Phew.



"Also because it's rallying," Stuart continues, "you get to race through a multitude of different types of terrain: Tarmac, sand, ice, gravel and... er, quite a few others. This gives us the opportunity to include a variety of backgrounds, and each obviously gives a different feel to the car."

or fantasy-based cars, we reckon people want realism.

"To that end we approached six different manufacturers to ask permission to feature their cars. One of the things that came up, though, was that none of them wanted to see any of their cars crashing. Most notably, one of the manufacturers, which I won't mention, had just seen a very serious accident with one of their drivers; so understandably they wanted us to steer clear of crashing. Er, as it were."

Even though US Gold promised each manufacturer a 'no crash' policy, some of them still took some coaxing to hand over the use of copyright; but in Stuart's words: "Some of them were really 'Yes! You can do it.'" Once the keen boys were on board, it was pretty simple to rope in the others.

"Basically, then, if you hit a tree or some other obstacle, your car will come to a stop," says Stuart. "Which means that if you incur any damage, you can still carry on — but the actual graphics of the car don't change. When you crash bits of debris fly off your car, but the look of it isn't affected." Shame.

Continuing on the car line, after you've gone through the first two rounds you'll be offered the chance to upgrade your car. If you've picked up a lot of money, you can then race in a Renault Clio or a Vauxhall Astra.

At round six you'll again be given the option to upgrade, this time to Ford Escort Cosworth or a Toyota Celica.

"I think that probably the best car, both in terms of size and performance, is the Clio," says Stuart. "As long as you're a good enough driver, you can beat the computer players in their Celicas and Cosworths simply because it's small and it's got loads of power." Hmm, strikes me that Mr Brown might just be 'sponsored' by Renault. Or is that just me being Mr Cynical?

"Basically we've tried to go for a broad range of cars, to appeal to the world market. The Mini is there for reasons of nostalgia, more than anything — and perhaps because our Marketing Manager is really crazy about them. The Cinquecento is quite big in France, and indeed it's got its own rallying competition over there, which they're thinking of bringing to the UK." C'est formidable, non?

Right: The Special Stage involves you legging it (or, at least, wheeling it) from one set point to another in the shortest possible time. Obviously the Celica and partner will stand more chance in the speed stakes, but the smaller cars have the advantage of, ah, being small. Oh god, this isn't going very well, is it?

VILLAGE POND

Talking of France and that, the rally season takes you on a tour of the world's top spots, each as close to the real thing as possible. You start off in Monte Carlo, which is a tarmac-based course. Then there's Kenya (hot, dry sand); Sweden (ice and snow on gravel); Corsica (wet tarmac); Arizona (dry); Finland (cool); and Australia (hot and humid). The final track is Great Britain, which can have every different type of weather condition: cold, wet, with some snow, ice and fog. Apparently Great Britain's the hardest level to complete; but there are plenty of levels to get through before you get anywhere near dear old Blighty, as Stuart explains:

"It's broken into two sections, so you get five tracks in the first section and four in the second. There are 48 courses throughout the game, and they are massive in size. To play from start to finish, qualifying for each course, would take you about three-and-a-half hours.

"There are three different types of course. First, a Special Stage, where you race from A to B along a predetermined route in the quickest possible time. If you're too slow in a particular course, then in a single-player game you'll have to repeat it until you qualify. On a multi-player game, you'll qualify but you won't pick up any points.

"Second, the Rally Course is a single circuit raced against computer-controlled cars. At first the cars are pretty lenient, but as you progress they get tougher — a pretty standard sort of racing game.

"The third type is the Skill Test," continues Stuart, "which isn't strictly a rally competition but we thought it would be good fun. This section is to be featured on TV's *Gamesmaster* and *Games World*, as a competition for the challenges. The idea is that you're driving around a course which is designed to test your driving skills. You might have to use your handbrake to turn around into a space, from which you'll have to reverse around some cones, and things like that."

Enough for the hardest drivers then, it would seem. All will be revealed next issue when we bring you a full review — and you can check it out for yourself in early December when it's released for both the A500 and CD32, each priced at £29.99.

...or dangling precariously over a precipice. Actually, if this were the Mini Cooper, it would be kinda reminiscent of the end of the movie The Italian Job, with Mikey Caine. Except without the snow.



And this "different feel" obviously includes careering off a muddy road into a nearby hedge...

ASSAULT ON TEAM 17

Arrgh! Those rotters at Team 17 are out to scare the pants off Amiga gamers with the latest Alien Breed game. Simon Byron leaves a little puddle.

PROJECT: Alien Breed: Tower Assault
PUBLISHER: Team I7
DEVELOPER: Andreas Tadic (original coding); Rico Holmes (original graphics); Stefan Boberg (additional coding): Tony Senghore (additional graphics).
INITIATED: April I994
RELEASE: November I994

You bring it on yourselves, you know. Team 17 unleashed *Alien Breed* onto a games-hungry public way back in 1992 and you lot bought it by the boxful. Then came the *Special Edition* — essentially more of the same — and you lot bought it by the boxful. Next, a 'proper' sequel was developed and, yes, you lot bought it by the boxful. And now, almost a year on from *Alien Breed 2*, Team 17 announces the imminent release of *Tower Assault*. Which you lot will buy by the... You've got the idea. Still, you could do worse. You could be buying crap like *World Cup Soccer '94*. Oh, you are. Watch out for *World Cup Soccer '94 special edition*, with — yes! — a hint of playability, in the shops soon.

> **"There are over 276 ways to complete the game!"**
> Alan Bunker, Team 17

Whereas *Alien Breed Special Edition* was basically a data disk with more missions and a few tweaks here and there, *Alien Breed*: Tower Assault is almost an entirely different game. "This certainly couldn't be called another data disk," says Team 17's Alan Bunker. "Marcus [Dyson] and myself were initially very concerned when Martyn [Brown] announced that he wanted to do another *Alien Breed* game. So we sat down and brainstormed for a day or so and produced a comprehensive list of new features we wanted to include. The result is what you're going to get. This is one of the advantages of working at a place like Team 17 — everyone can have their say when it comes to suggesting new ideas. It encourages creativity."



It was a beautiful morning in Toyland.

The sun shone, and the air was full of bird-song...

This list of new features is impressive. And I should know because I've seen it. Among other things, you can expect radioactive levels (as featured in last fab month's coverdisk) multiple exit points, destructible walls, alien generators, and the ability to shoot 'Player Two'.

"There's a retreat feature in *Tower Assault*," offers Alan, "which works best when used with a joypad. Basically, it enables you to walk backwards whilst shooting in the opposite direction, so when two people are playing it means they can work really well together. The ability to shoot the other player has come as a consequence — although it's best to assist each other, you can also try to blast each other's brains out."

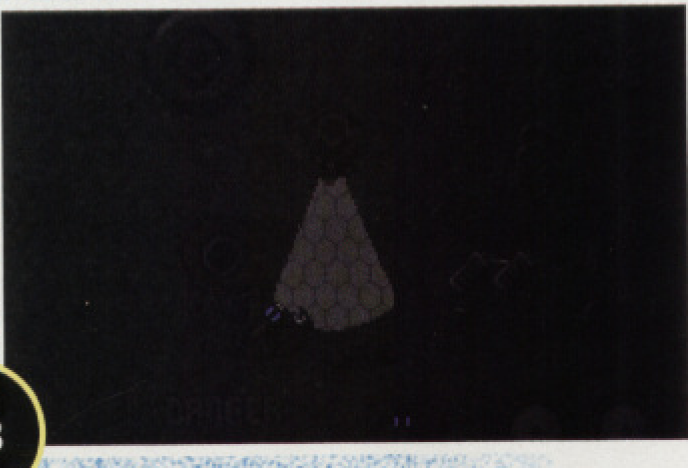
Charming. Talking of blood and gore and guts and brains, *Alien Breed 2: Tower Assault* will come with an all-new ELSPA sticker pronouncing that certain aspects of the game are deemed unsuitable for the under 15s.

"We're not deliberately going all-out to shock," explains Alan, "but we are using the dead civilian graphics we intended to use in the original game. I don't think sales will suffer as a consequence.

"On the A1200, we've also got more realistic alien sounds to make the game more scary," continues Alan. Er... how can you have more realistic alien sounds when no-one's heard one? "Okay, we've re-recorded the sounds by shouting into a microphone a lot."

Some criticised *Alien Breed 2* for being too linear; there was only one way to finish each level and playing soon became monotonous. "We've listened to those comments and changed things accordingly," says Alan. "This game is much more open-ended. Indeed, most levels have multiple exit points and there are over 276 ways to complete the game!"

With Tower Assault looking like being the ultimate *Alien Breed* game, surely this must be the end of the road for the series? Will there be an *Alien Breed 3*? "Er... no comment," mumbles Alan evasively.



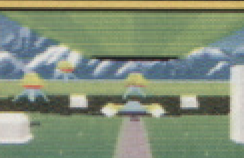
"Have you seen Mrs Otter?" asked one of the wood elves.

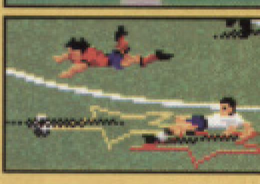


REVIEWS









HOW DO WE DO IT?

At *The One* we believe that a picture speaks a thousand words. Each review begins with a short introduction, telling you what sort of game you're reading about and outlining the plot. Then we follow that up with illustrations, maps and diagrams accompanied by informative captions that demonstrate every aspect of the gameplay. Finally there's the Verdict where we explain the game's good and bad points in detail, so that you can work out whether the game's for you or not. Though a review is written by one person, the whole team plays every game reviewed and the Verdict and scores are based on everyone's input. Based on years of research this is, quite simply, the best game reviewing system devised by man. Probably.

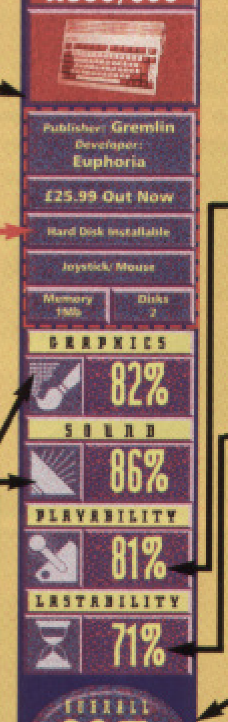
THE VERDICT PANEL EXPLAINED

This piccy shows you clearly which Amiga - A500/600, A1200 or CD32 - the game is being reviewed on.

This panel indicates who is publishing and who created the game, along with essential info such as how much the game costs, when it'll be released, the control system(s) used, how much memory your Amiga needs to run it, how may disks it comes on (and therefore how much swapping you can anticipate) and even whether you can install it onto your hard drive.

This percentage indicates not only how well-drawn or animated the graphics are, but also how well they complement the game. Some games look great in static form but may be slow and jerky 'in the flesh' which will be indicated by a lower-than-expected Graphics score.

As with Graphics, the Sound score isn't based purely on the quality of the tunes and sound effects, but also on how well they enhance the game. For instance, an all-guns-blazing shoot-'em-up with a silly bouncy jingle wouldn't do well here.



A1200

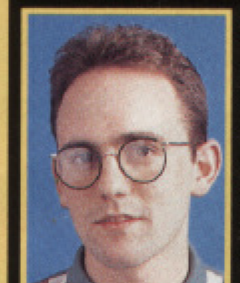
CD32

Playability, which we hope will soon be incorporated into the Oxford English Dictionary as a 'real' word (write to your MP!), indicates how easy the game is to get into and how much fun it is to play. Things like poor control or cluttered screens will take this score down.

Another 'new' word, Lastability indicates whether you're likely to finish the game in a day or a year, and also whether the game is one you're likely to keep returning to time and time again. It's a rather important mark, especially with games being so expensive.

The Overall score is the definitive guide as to whether a game is good or bad. It takes into account many factors other than the four main ones listed above, which is why it's not simply an average of those scores. Anything scoring 85% or above is considered an essential purchase.

The Amiga family is even bigger than ever now, with people able to buy A500/600s, A1200s and CD32s. Here's where we'll tell you about how the game runs on the machines not covered in the main Verdict panel, as well as whether any enhanced or cut-down versions of the game are planned.



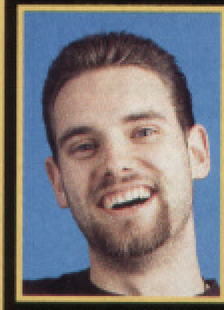
SIMON BYRON

The office seemed more quieter-er than usual — its grammar was worse too — but no-one noticed. The team milled about aimlessly. Suddenly the phone rang, shattering the silence like a glass brick falling off something quite tall. "Hello," mumbled a familiar voice. "I'm leaving you." The receiver slipped into its cradle, and lo! The air was full of vibrant song. Simon was no more. The slag.



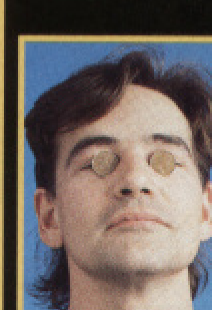
ANDY NUTTALL

News of Simon's departure has obviously affected our Andy, badly, for he was close to tears when we asked him for a few brief words. "I can't believe it," he wailed. "Every night I've been praying for this, and now it's finally happened. Maybe there is a God. Land of my fathers, Ian Rush and Bread of Heaven! Right, that sheep-stealing git Matt's next on my list."



MATT BROUGHTON

Matt was too distraught to talk to the media, but he did release a statement which his solicitor read to waiting reporters: "Hooray!" it said. "Hooray, hooray!"



HARRY ATTRILL

Although Harry's usually a dour kind of bloke, the sides of his lips turned up when he heard the awful news. Then his beaming white teeth emerged like the sun piercing a cloudy sky, and his tongue, dripping with saliva, began throbbing. That bit that dangles from the back of your gob began wobbling like a big fat jelly. "Good," he boomed. "Very good indeed."



JO WINSLOW

A tear appeared in the corner of Jo's eye when Andy broke the news As it trickled down her lovely smooth cheek, it began glowing, casting pools of light onto the wall. Eventually, it splashed to the ground. The earth began to shudder and shake and a flower emerged. It had a few ragged petals on its 'head' and a pair of nobby spectacles perched where its 'eyes' should have been. Horrified, Jo stamped on it.

ALADD



Simon Byron, you have been found guilty of treason. You will be taken to a place of execution, and there your head shall be struck from your body. May David Pleasance have mercy on your soul.

Over the two-and-a-bit years that we've been together, I'd like to think we've become friends. We've had bad times, we've had even worse times. We've been through some lows, we've been through some, er, lowers. But one thing has united us all: our blinkered love of all things Amiga. Well, it's time I confessed something to you.

I'm going to buy a SNES.

Now I realise that the earth has just been jolted sideways as one million jaws collided with the floor, but there is a perfectly good reason for this. And it's a cartridge which goes by the name of *The Adventures of Batman and Robin*. It is, quite simply, the best platform game I've come across. Ever. Better than *Ruff 'n' Tumble*. Better than *Superfrog*. Better than anything you could care to mention. And it's got Batman in it. I'm sorry. (Liar! — Everyone.).

It's taken a game like this to force me into buying a console, and although it's a little extravagant it seems unlikely that I'll buy another game for my new system. Partly because they're all so expensive, but mainly because most of them are pants. However, a similar thing happened late last year, although the format and game were different.

You see, back then I contemplated buying a Mega Drive.

The game which almost persuaded me to become a member of Sonic's gang was Virgin's *Aladdin*. Yes, it was a platformer; yes, it was nothing mind-blowingly original; but it looked gorgeous and played really well. On top of that, *Aladdin* — the movie — had just placed itself quite firmly in my top 10 favourite films.

Well, thank the Lord for the financial trouble I was in at the tail end of last year (and I never thought I'd say that), because Virgin has finally come up with a version of *Aladdin* that I can play with a clear conscience.

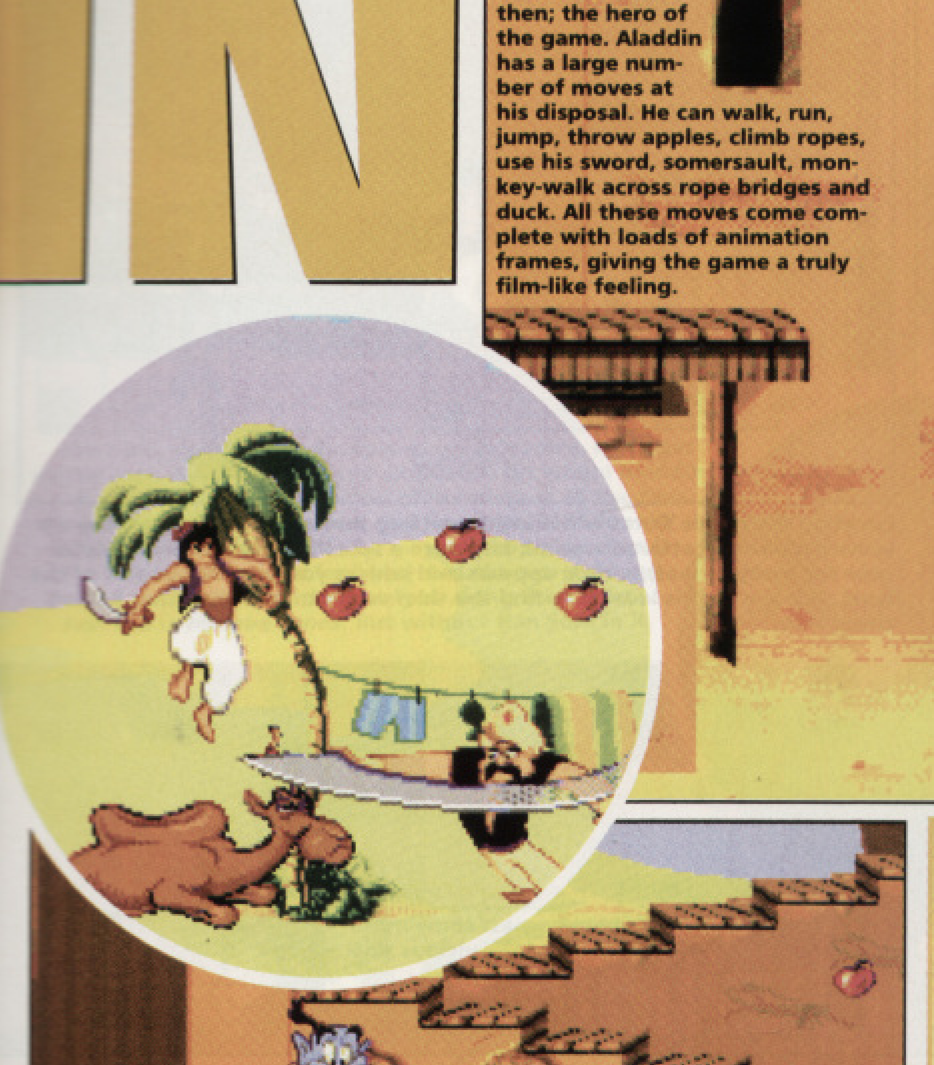
Coded by John Twiddy (who, incidentally, was responsible for one of my all-time favourite C64 games, *IKARI Warriors*), the game tells the story of *Aladdin*, 'a lad in' very deep trouble (Ha, haa! — Simon's Mum.). It's all because of the evil Jafar and his quest for power and riches. The game begins when Jafar discovers that the lovable street urchin is the only one who can enter the cave containing the magical lamp. What follows is some of the most beautifully depicted platform action you'll encounter this side of Amiga heaven, as you'll soon discover.

Circle: Level two sees Aladdin trying to locate the pieces of the scarab which gain entrance into the Cave of Wonders. It takes place in the desert, which is populated by sword-wielding guards and snakes (although the snakes don't carry swords because they've got no arms, obv). This level isn't really that difficult, but it does provide the opportunity to collect loads of gems and bonuses — all useful later on.

Huge ladies throw pots out of windows — avoid them.

Aladdin, a well-known pyrophobiac, suddenly remembered he'd left a ring on. Sorry.

So this is him, then; the hero of the game. Aladdin has a large number of moves at his disposal. He can walk, run, jump, throw apples, climb ropes, use his sword, somersault, monkey-walk across rope bridges and duck. All these moves come complete with loads of animation frames, giving the game a truly film-like feeling.



The game is structured in such a way that you're forced along a route filled with puzzles and dead-ends, but if you branch out and take time to explore the nooks and crannies there are loads of bonuses and extra lives to be collected. The Aladdin heads are one-ups, while the genies (not shown here) give you more chances in the bonus game.



The sword is the best close-combat weapon but, surprisingly, chucking apples from afar is the most effective way of dealing with guards before they can get their hands on you. You've got a finite supply, though, so you must constantly replenish your reserves by collecting others which are strewn across each level.

"COME HERE YOU SCRUFFY URCHIN"

There are several different kinds of guard patrolling the levels, and each has his own method of attack. And if you don't believe me, take a look at this ugly lot.

The Fat Bloke is no problem — just stripe him once and his pants come down. Then, whilst he's checking out the size of his packet, hit him again. When he's not showing off his shorts, he's chucking knives at you.

Another knife thrower is this Thin Bloke. He stands in one place, impressing passers-by with his amazing juggling skills; but occasionally he'll lob one your way, which can be avoided or deflected away.

This is the Bloke With No Father. He is without a doubt the hardest of the lot — mainly because of the length of his weapon. If you strike early, you can usually defeat him without taking a hit, but it takes three stabs before he disappears.

The Bloke With A Basket On His Head is nothing more than target practice. His disguise is pathetic and he moves like a... well, a bloke with a basket on his head. One hit should send him packing.

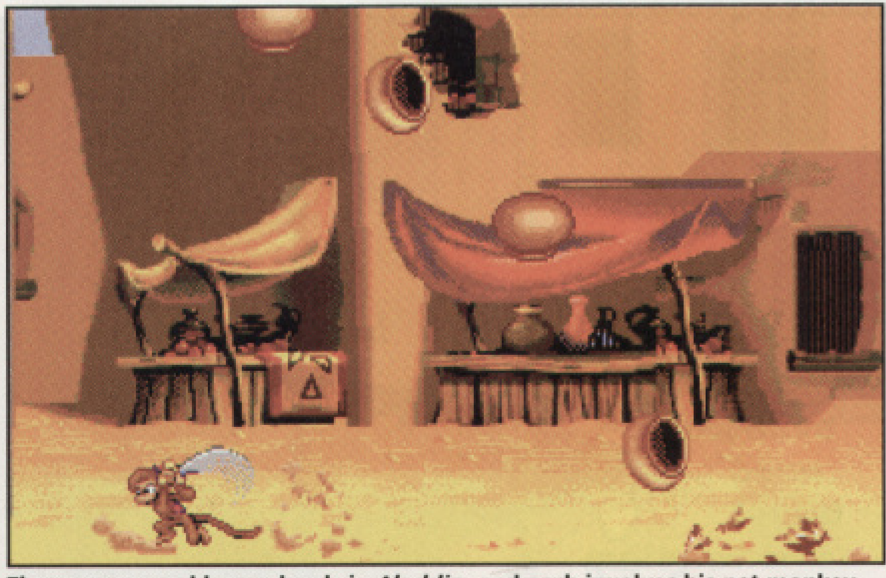
This guy goads you with his "C'mon"s. Stick him.

Collect the apples for extra weaponry.

Watch out for the deadly throwing-knives...

...and then leap straight in for the kill.

CONTINUED OVER



There are several bonus levels in *Aladdin*, and each involves his pet monkey Abu. The first one, shown here, is a single screen challenge where pots drop from the sky. Abu has to avoid them or be kicked out of the bonus game. Gems drop periodically and can be collected by running over them, but performing particularly well at this bit reaps the ultimate bonus — an extra life.



Locating the magic flutes is the key to getting through level three. There are several baskets scattered around, and once a specific flute has been found (one for every basket), a rope appears and whisks you to a higher part of the level. The aim in this level is to find the thief who's nicked the other half of the scarab.

Start here and go right...

...bounce on the camel...

...(A two-humper's known as a Bactian, apparently.)...

...don't miss this platform... Doh!

...then follow yourself up the rope.

Onto the final stage...

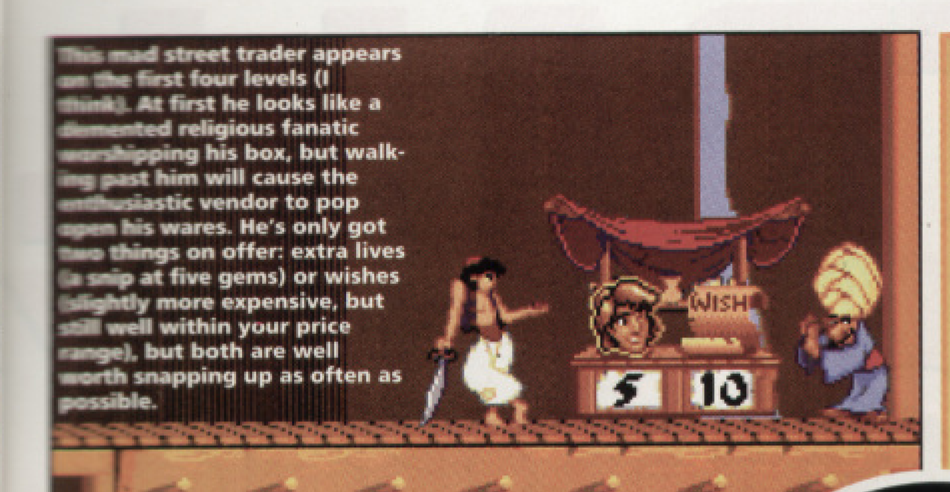
...there's that fat man again...

...past some more of the vicious pot-women...

...showering the screen with bits of people... (not really)

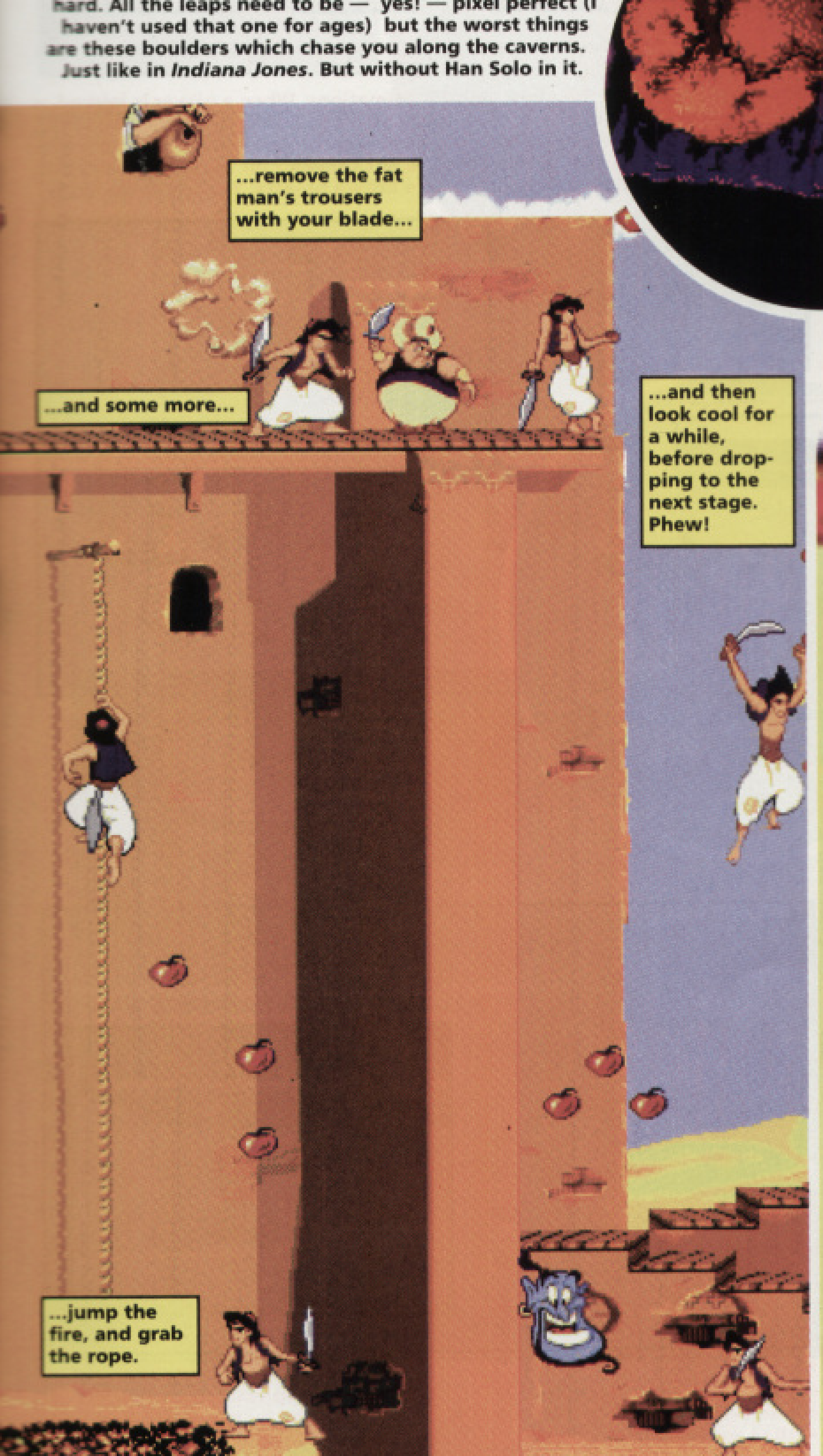
Collect the lamp to blow the enemies...

...clobber the woman leaning out of the window...



This mad street trader appears on the first four levels (I think). At first he looks like a demented religious fanatic worshipping his box, but walking past him will cause the enthusiastic vendor to pop open his wares. He's only got two things on offer: extra lives (a snip at five gems) or wishes (slightly more expensive, but still well within your price range), but both are well worth snapping up as often as possible.

This level, entitled The Escape, is, quite frankly, a bugger. If you've seen the film, you'll remember the bit where Aladdin has to escape from the cave of wonders — all the time avoiding the volcanic rivers and fiery pits. It's blimmin' hard. All the leaps need to be — yes! — pixel perfect (I haven't used that one for ages) but the worst things are these boulders which chase you along the caverns. Just like in *Indiana Jones*. But without Han Solo in it.



...jump the fire, and grab the rope.

...and some more...

...remove the fat man's trousers with your blade...

...and then look cool for a while, before dropping to the next stage. Phew!

THE VERDICT

As you can see from the four pages plastered with screenshots, **Aladdin** is a gorgeous game. The main sprite is amazingly agile and each move is animated brilliantly. And surprisingly, even the enemy guards and creatures have been granted an equal amount of care and attention. It's safe to say that this film conversion has captured the feel of its movie parent better than any licence before, which is unsurprising when you consider that Disney animators — arguably the best in the world — worked on the original Mega Drive graphics. **Aladdin** has shown that you don't need a CD machine and loads of FMV sequences to feel part of a film (although, to be fair, it is relatively easy to create conventional sprites based on cartoon characters as opposed to 'real' people). The game design is exceptional. You're generally forced along a set path, with areas only opening up once you've solved a simple puzzle, but branching out and exploring hidden platforms will usually yield rewards. The music, too, deserves a mention — we've been singing our hearts out from the title screen theme ('A Whole New World' — complete with vocals) to the in-game tunes and ditties, much to Harry's disgust. If there is one niggle, though, it's the game's length. There are 13 levels (including the small bonus ones), and I got to the ninth level within three or four goes. However, at the time of writing, I've yet to finish it — but I am expecting to pretty shortly — so this limited life should be considered before you buy. That said, I reckon that once I have finished it, I'll be playing it again. And you can't say that about many games. Thank Allah for **Aladdin**, that's what I say. Because this month, as you'll discover, there are some depressingly bad platform games.

A1200

Publisher: Virgin
Developer: John Twiddy

£29.99 Out Now

Not Hard Disk Installable

Joystick

Memory 2Mb | Disks 3

GRAPHICS 84%

SOUND 73%

PLAYABILITY 93%

LASTABILITY 92%

OVERALL 90%

CD32 / **A5/600**

At the time of going to press, there were no other versions of *Aladdin* planned. An A500 version would be almost impossible, but we reckon converting it to the CD32 would be no problem. So get to it, Virgin.

FOOTBALL GLORY

Look, let's stop pussy footing about. Is Black Legend's football game a botched attempt to steal a march on the imminent SWOS, or is it, superficial resemblances aside, a completely different and superior game? Simon Byron examines things closely.

Whenever a software house produces a football game, reviewers like us spend ages trying not to compare it to *Sensible Soccer*. Problem is, though, when it comes to football games, *Sensi* is just so far ahead of its competition that comparisons — to whatever extent — are inevitable. There is, after all, no point in owning countless football games if one and one alone delivers all the excitement, playability, lastability and enjoyment you could ever want. So different as *World Cup USA '94*, *Manchester United Premier League Champions*, and *Kick Off 3* were (and are), at the end of the day the verdict was universal: not bad, but not as good as *Sensi Soccer*.

The thing is, Black Legend's footy sim quite literally begs to be compared to *Sensi*. Why? Well for a start, at first glance it looks utterly identical. When we started playing it in the office, people kept coming up and asking, "Ooh, is that *Sensi World of Soccer*?" before adding: "Oh, hang on. No it isn't, is it?"

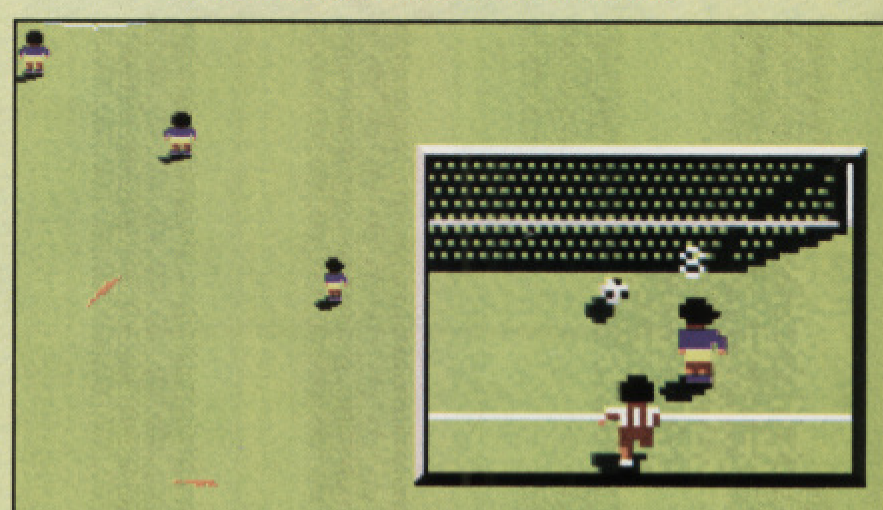
At first glance Football Glory has taken the best parts of *Sensi* — the graphics, instinctive control, the smooth flow of play — and added one or two extra features including, a cynic might say, 'a hint of that Black Legend magic'.

How did this happen? Remember that movie, *The Fly*, where Jeff Goldblum tried to teleport himself to another 'pod' and ended up half man, half fly? Only instead of getting its atoms mixed up with a fly, Glory's basic structure also contains atoms from some poo. The end result is a bit of a mish-mash of ideas; some nice, and others which are a bit smelly.

The game's basic features come as no surprise. You can play football on a number (Er, four — Andy.) of different pitches. There are the usual moves including aftertouch and headers, along with some bonus ones thrown in for good measure. Then, there are loads of different teams, and sound effects coming out of its ears. There are also brand new features, some of which work and some of which don't. More of this anon, but it's only fair to say at this point that while *Football Glory* is okay, sadly, if this is Black Legend's attempt to usurp *Sensi*'s crown, then I've seen more convincing pretenders at a *Star Trek* convention.

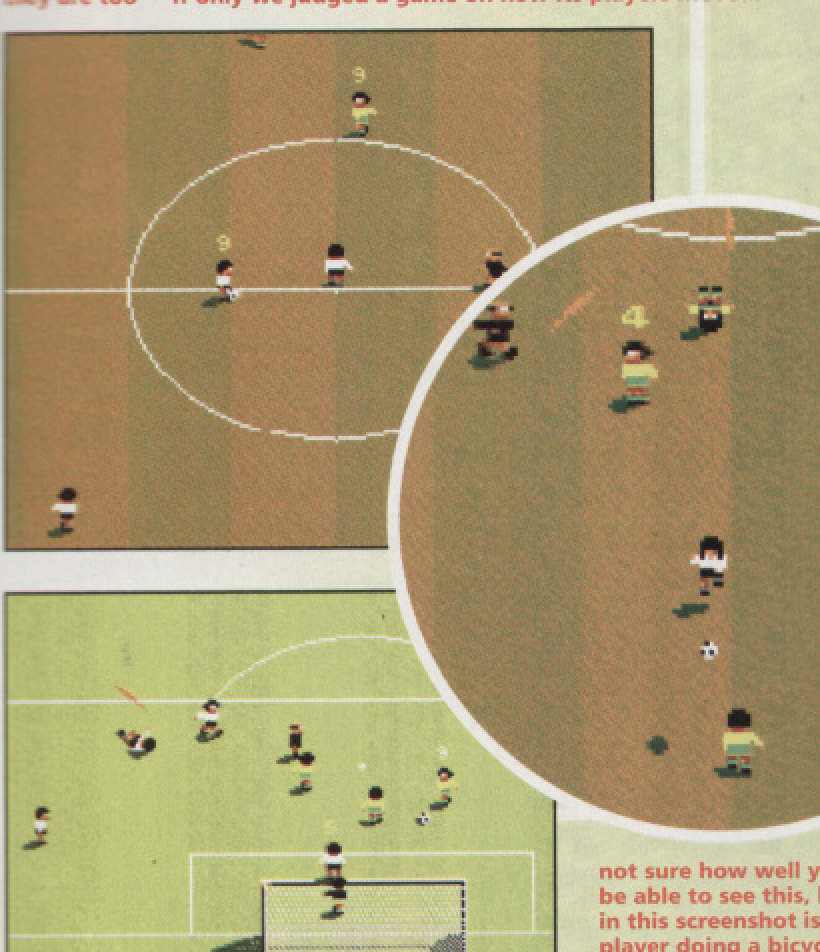
Above: Here's one of the more lengthy animations. When a player is injured, a medic appears on the pitch and attempts to make him better. When he can't, a stretcher is bought on and the poor chap is carted off the field. This takes ages. In another animation (which we're not showing for reasons of taste), a streaker runs on and displays her square brown breasts. Yeah — really funny.

Left: Ah-ha! I've discovered something praiseworthy about Football Glory. Apart from the thudding of the ball (which sounds kind of hollow), there are some brilliant sound effects in the game — particularly if you're running it on an A1200. Nice passes or shots on goal are rewarded with cheers of encouragement from the crowd, whilst blinding shots bring enthusiastic cries from a commentator.



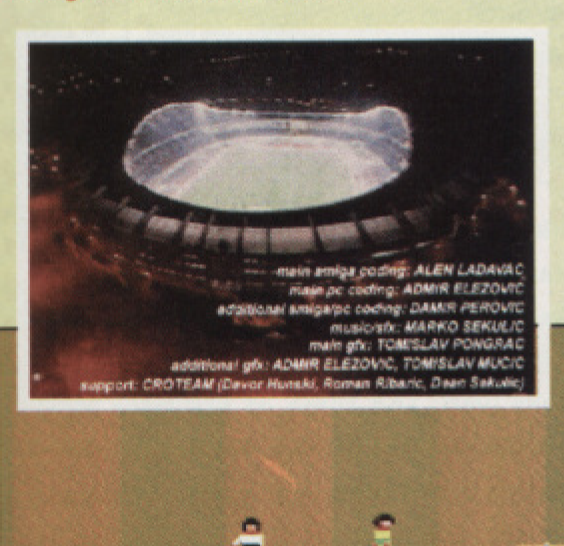
Below: One of the more noticeable differences between Football Glory and Sensi is the how the goals are replayed. A small box appears in a corner of the screen, and the last few seconds' play is displayed by enlarging the sprites and the pitch. This has good and bad points. Although it allows you to see the action in more detail, you miss the broader picture so it's difficult to see how much support the scorer had. If you want a more traditional replay you'll have to hit the 'R' key.

Below: Whoops! Yes, it's one of our hilarious production cock-ups! We've accidentally printed a picture of Sensi. Except we haven't, of course. To describe Football Glory's visuals as similar to Sensi's is like saying that girl from out of The Mask is a five-pints girl (you know — you would after a few beers). The only difference is that the players' little legs are more defined. And very nice they are too — if only we judged a game on how its players moved.



I'm not sure how well you'll be able to see this, but in this screenshot is a player doing a bicycle kick. These are pulled off the same as a header (see the Verdict for a quick run-down) but are so random that you never feel properly rewarded after you've initiated one. There are other moves not available in Sensi, such as the ability to jump over sliding tackles, and while they look nice they don't really add that much to the game.

Football Glory's four different pitches affect the ball in slightly different ways. And to further complicate matters, there are four different types of ball to play with. So in theory, there are 16 subtly-different ways the ball will react. Sadly, none make for the smooth Sensi-like play we've grown to know and love.



Playing Football Glory is an odd experience. If you're used to Sensi — and, let's face it, who isn't? — you'll find the game very stilted. The ball movement isn't as smooth as it should be and passing, although mostly accurate, doesn't 'feel' quite right. If you've got the ball and you push in the same direction twice very quickly, your player accelerates away from the chasing pack. It's difficult to make good use of this move but the computer does it all the time, and usually ends up scoring.

THE VERDICT

You can almost imagine how **Football Glory** began. Some bright spark in Croteam's office came up with a theory. "I know," he announced. "To create the ultimate football simulation, we'll use this equation: **Sensible Soccer** + New Things = The Ultimate Football Simulation." Nice theory. But if I asked you to name any extra features you'd like to see in **Sensi**, I'm sure you wouldn't come up with a list that included over-complicating the control system, and adding pointless animations that are intended to be humorous but end up being downright annoying, would you? Well, Croteam did. There is a saying that you can over-complicate some things — and that's exactly what's happened here. The control system is a lot less instinctive than **Sensi's**. Instead of just passing the ball, you now have to think about the combination of joystick moves you need to initiate (how does fire + forward + delayed direction grab you for pulling off a header?). It's also far too easy to foul the opposition in the tackle, and the players seem to take an age to get up. As for the degree of aftertouch, well it's just plain silly. But what spoils **Football Glory** for me are the utterly pointless animations. You could argue that they're nice touches, but I say you don't buy a football game to watch the crowd, a few streakers, stretcher-bearers and physios going through tedious routines; nor do you buy a footy sim for the 'amusing' speech bubbles. Some of these animations take over 30 seconds to disappear, interrupting the flow of play, but Black Legend assures us that you will be able to get rid of them by clicking the fire button. I'm sorry, but the only good parts of this game are a by-product of its likeness to **Sensi**, and they're the only reason **Football Glory**'s getting a mark in the seventies. My advice is, if you've got any sense, you'll wait for **SWOS**.

A500/600

Publisher: Black Legend
Developer: Croteam

£25.99 Out Now

Hard Disk Installable

Joystick

Memory 1Mb | Disks 2

GRAPHICS	80%
SOUND	82%
PLAYABILITY	73%
LASTABILITY	75%

OVERALL 74%

A1200 **CD32**

There's a CD32 version on the way. A1200 users can take solace in the fact that the standard game detects whether or not you're running it on an AGA machine, and enhances the sound and graphics accordingly.

FOOTBALL GLORY

BUBBLE GUN

Mediocre platform game alert! Mediocre platform game alert! Call Simon Byron! Call... etc.

What is there to say about *Bubble Gun* that hasn't been said before? No, that won't do at all.

Bubble Gun — love it or loathe it, you can't help but live with it. Nope — too clichéd.

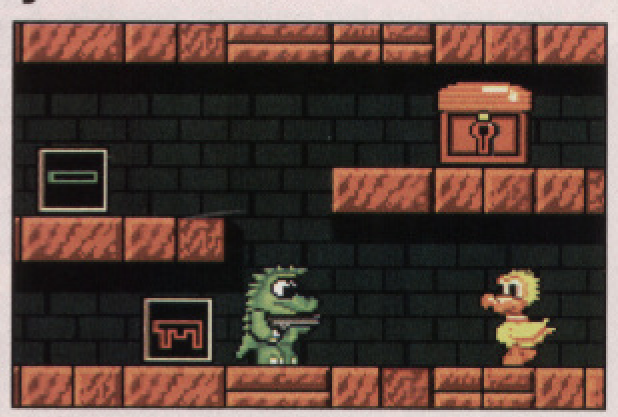
Bubble Gun, *Bubble Gun*, stick it up your mother's bum. Nah, can't have that, it's too childish even for us. (Oh I don't know — Harry.).

Bubble Gun is crap. Yeah, that's about the size of it.

Sorry to be so negative at the start of a review, but to be honest with you I'm sick and tired of glorified PD games being given a commercial release. A couple of months ago it was that rubbishy football game, the name of which escapes me. (But fortunately it hasn't escaped me, Mr So-Called Editor, the game in question was *Soccer Star* — Harry.), and this month it's *Charlie J Cool* (Charlie J Crap, more like) and this travesty. Don't games publishers realise yet that Amiga gamers are becoming more discerning as time wears on? They aren't prepared to snap up any old rubbish like they did back in the late eighties.

For what it's worth — and I really don't know why I'm bothering — the game is set in the year 2013 when crocodiles have inherited the earth. Then four busty cheerleaders burst in and tear off all their clothes whilst pronouncing me the ruler of the whole wide world. Ha ha ha ha h...ahaaaa...uh (snore)...

Sorry. I drifted off to sleep then. Where were we? Oh I really can't be arsed to explain. It's a platform game. And it's completely and utterly rubbish.



Look at this. I, the crocodile, can only leap about knee height. So how in the name of Winona am I meant to get over this bugger without losing any energy? I'm not, am I? What an interesting gameplay feature.

This is what you're aiming for — the huge exit door. On the first few levels, reaching it is pretty straightforward but as the game progresses you need to go 'all round the houses' in order to reach it.

The key to solving each level is picking up the correct, erm, key. There are usually several of these scattered throughout the levels, and each comes in three parts. They open the chest corresponding to their colour which usually reveals a few bonuses, other key parts or the level exit pass.

THE VERDICT

Jumping is quite an important feature in platform games. If the main character can't leap about the place then there's no point having platforms at all. I think you know where this is leading. Yes, **Bubble Gun**'s main character jumps like he's got his feet nailed to the floor. Now, I understand that this forces you to seek out a route to the higher regions of the level, but it's too fiddly... and ultimately far too annoying. And — worse still — his jump is so weedy that he can't even leap over some of the baddies. What's the point in this? There's no way to avoid them, other than run through and hope for the best. This is particularly galling when you've only got a few energy points left, as you often lose the game through no fault of your own. Why didn't the programmers give you 10 percent less energy and remove these creatures? At least then you wouldn't feel like sticking your new Walking Machines™ through the monitor. There are a couple of nice ideas hidden deep within the rubbish. The key system works well, and some of the later level graphics are okay in a cheesy sort of way. However, offering infinite 'continues' is a bad idea — if you're brainless enough to want to see the end of the game then it shouldn't take you too long. That said, the last few levels aren't too bad and rely more on puzzle solving than pixel-perfect leaping. But the rest of the game isn't worth playing through just for these. Shame.

A500/600

Publisher: Daze
Developer: Weathermine

£24.99 Out now

Not Hard Disk Installable

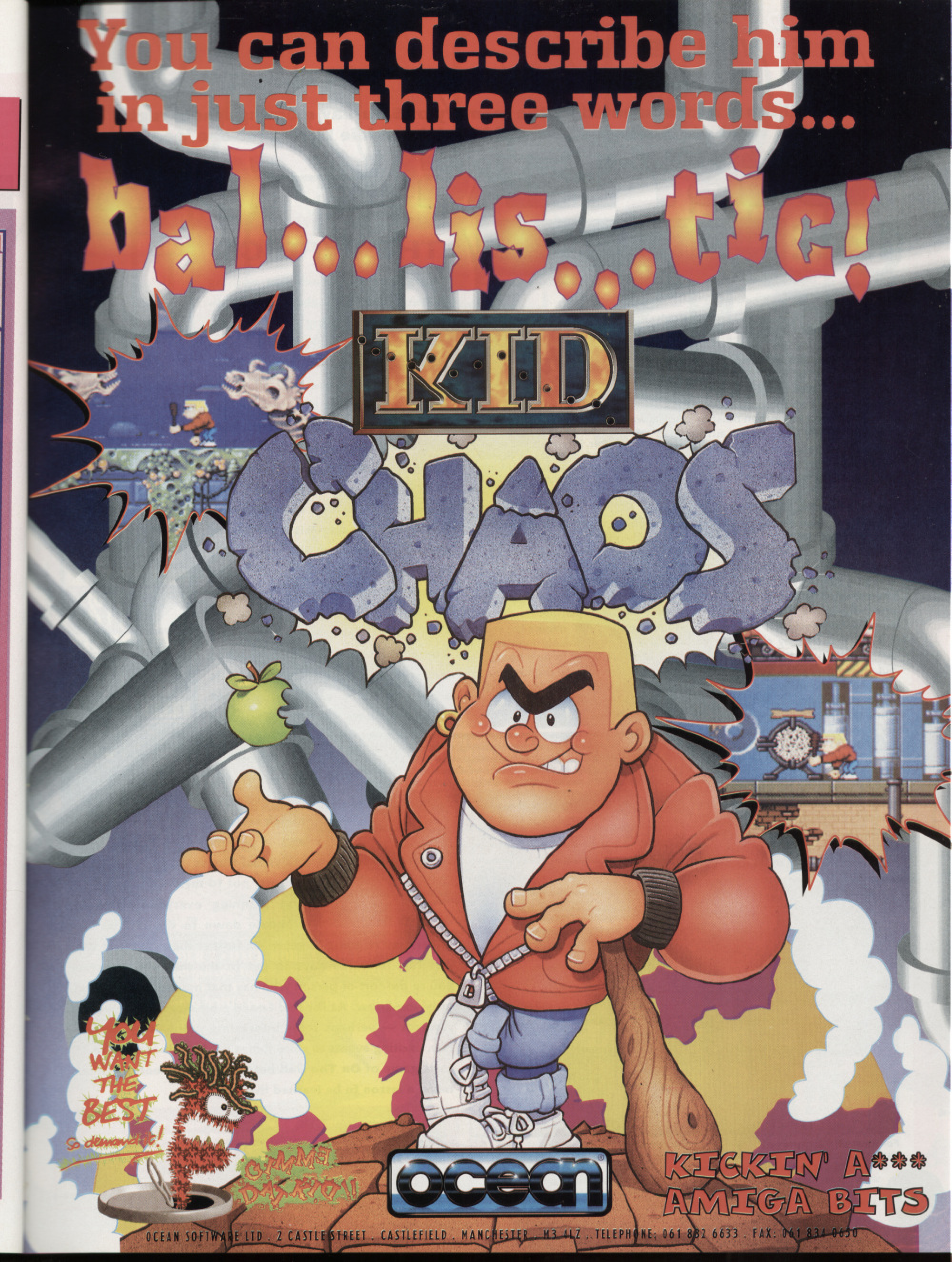
Joystick

Memory 1Mb | Disks 1

GRAPHICS	45%
SOUND	30%
PLAYABILITY	42%
LASTABILITY	35%
OVERALL	38%

A1200 **CD32**

No, nay, negative, *non* [Fr], *nein* [Ger], *nyet* [Russ]; certainly not, absolutely no; no sir, no ma'am; not, not a bit *or* whit *or* jot, I think not, not really; to the contrary, *au contraire* [Fr], far from it; nothing of the kind *or* sort, not so.


You can describe him in just three words...
bal...lis...tic!
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CHAOS
YOU WANT THE BEST
So demand it!
GIMME DAT RIO!!
ocean
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Matt Broughton is a man haunted by the memory of Saturday morning school rugby matches. But thanks to Audiogenic, he will be joining Eddie Waring for one 'oooh ayyyyer'.

RUGBY LEAGUE COACH

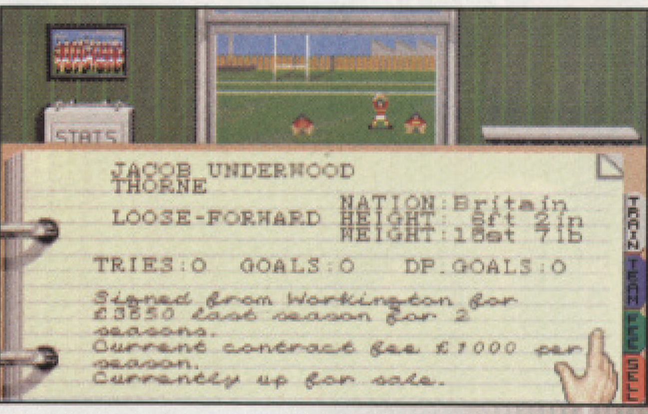
I used to hate rugby at school. It's a shame really, because looking back now as an adult (albeit one that uses the word 'pants' quite a lot) I could really quite fancy a good punch-up. I also had the poor fortune to be a lot taller than most of the boys in my year, which automatically qualified me for every sporting event the school was involved in. This wasn't necessarily due to any skill on my part, just the fact that I looked quite frightening when I got off the bus at our rival school's front gate.

This hatred for rugby was personified by the weekly tradition of trudging to the gym to see if you'd been selected for Saturday's match, and bugger me if I wasn't there every bloody week!

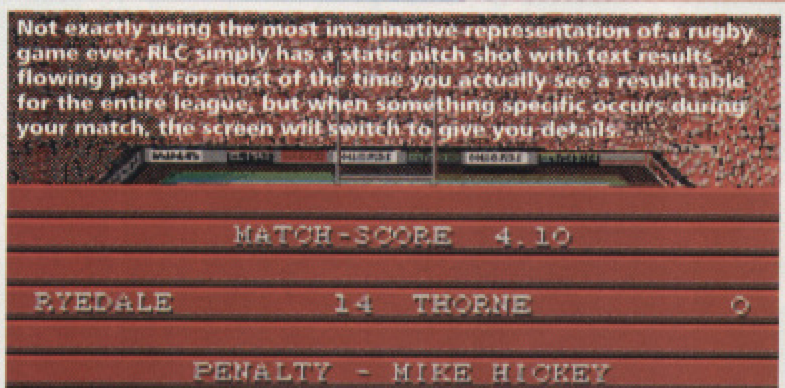
I did find that by clever use of self-inflicted wounds, I could miss out on some matches. You should've seen how long I managed to keep my BCG injection wound bleeding using nothing more than a geometry compass! But at the end of the day it boiled down to good old fashioned bunking off. (You don't know the difference between Rugby League and Union, do you Matt, you great soft smooth-chinned southern ponce! — Harry.).

Ah, the happy memories fill my mind... the adrenalin rush as you ran from chemistry room to chemistry room desperately trying to avoid the ape-like Mr 'Basher-Bloody-Hell' Roberts. God, how I miss those childhood days.

Well, now's my chance to relive those fondant fancies, because *Rugby League Coach* allows me to train, finance and generally, er... coach a team of sweaty men with their ears Sellotaped to their heads. I wonder if I'll be able to use their buttocks as toast racks like Mr Roberts did? Or perhaps... (Snip! I think that's enough reminiscing — Simon.)



As is always the way with sports management games, if information is what you're after, information's what you'll get. Each of your players has a fairly in-depth description, which can be examined at any point to review their performance. If they're crap, this is where you can sell them as well!



Not exactly using the most imaginative representation of a rugby game ever, RLC simply has a static pitch shot with text results flowing past. For most of the time you actually see a result table for the entire league, but when something specific occurs during your match, the screen will switch to give you details.

For most of the game you'll be here in your office. As well as being able to slurp your coffee and play with executive toys, from your desk you can arrange the team, organise training, take phone calls, check statistics and, well... just about everything really. You also get a fair bit of post, but most of that's from scroungers asking for free tickets and photos. Incidentally, check out the length of that arm!

THE VERDICT

Rugby League Coach has nothing missing, and that's about as complimentary as I can bring myself to be. I think people who are into management games know that games reviewers very rarely come over all poetic about how brilliant these games are, but some are better than others. With RLC, everything is where it should be; the training sections, the statistics at your fingertips, and even impressive newspaper reports on each individual match, but whether this is enough to get anybody other than a rabid rugby fan frothing at the mouth remains to be seen. Graphically, there's only the occasional treat to 'liven things up', ahem, but other than a cheering crowd, you shouldn't expect much in the way of special effects. As is always the way with management games, the more you put in, the more you'll get out, and if you can be bothered to read all the match reviews and players' individual fitness reports, not to mention planning everyone's training schedule down to the last up and under, you're going to get much further than someone who just fast-forwards days to get to the matches. Whether you're the sort of person who has that much patience, well, only you know. As for me; I need a bit more in the way of rewards — perhaps some interesting graphics or random, nay, exciting events to spice things up. Until that day, I'm off for a game of On The Ball before the final hooter. There's many a lesson to be learned there...

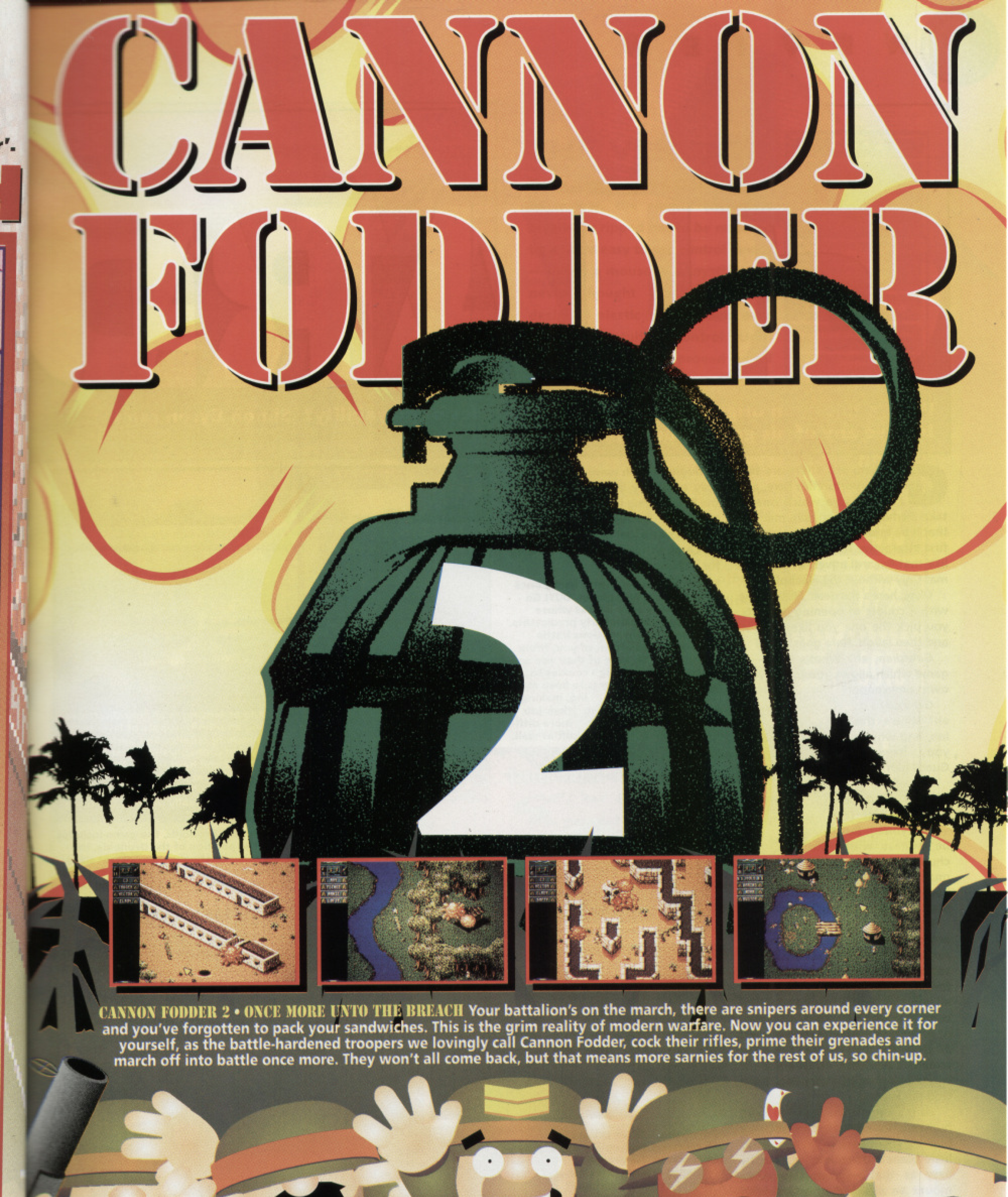
A500/600

Publisher: Audiogenic
Developer: In-house
£29.99 November
Hard Disk Installable
Mouse/Keyboard
Memory 1Mb | Disks 1

GRAPHICS	77%
SOUND	71%
PLAYABILITY	71%
LASTABILITY	70%
OVERALL	70%

A1200
CD32

Although this version runs happily on an A1200, no specific version is planned at the moment. However, if any CD32 or A1200 version is to appear it won't be until the end of the year.


CANNON FODDER
2
CANNON FODDER 2 • ONCE MORE UNTO THE BREACH Your battalion's on the march, there are snipers around every corner and you've forgotten to pack your sandwiches. This is the grim reality of modern warfare. Now you can experience it for yourself, as the battle-hardened troopers we lovingly call Cannon Fodder, cock their rifles, prime their grenades and march off into battle once more. They won't all come back, but that means more sarnies for the rest of us, so chin-up.
Sensible SOFTWARE
© 1994 SENSIBLE SOFTWARE.
© 1994 VIRGIN INTERACTIVE ENTERTAINMENT (EUROPE) LTD.
Virgin



GUARD

What's this — an original CD32 game with oodles of playability? Simon Byron can't believe any of his goggly four eyes.

Guardian, eh? There are two gag opportunities here, and I'm not sure which one to take. Perhaps you can help me. Yes, that'll be interesting — the world's first interactive review. It'll be a bit like that Bacardi advert in the cinema. Only without the alcohol, obv.

Okay, here's the deal: I'll come up with a couple of opening gambits, you pick the one you like, read it, and then laugh. Here goes...

Guardian, eh? What's that — a game which allows you to run your own newspaper?

Guardian, eh? Who's this Ian, and why do you have to Guard him?

Actually, that was all a bit rubbish, wasn't it? (Yes — Everyone.). But to be honest with you, chums, there's not that much to say about *Guardian* because it is an out-and-out blaster, pure and simple.

It's actually a lot like the old arcade croaker *Defender*, but presented in glorious 3D-o-vision-o-scope-arama. In fact, had it not been for the fact that the ZX81 (which, for all you kids, was a black-and-white computer with no sound but plenty of great games) had a game called *3D Defender* then I'm sure *Guardian* wouldn't be called, er, *Guardian*. It would be called *3D Defender*. Thank God I'm leaving.

So it's time once again to save humanity from invading meanies by blasting them back to their stinking little planet. Of course, it's not as easy as that — each time they mount an attack they return with bigger and better killing machines, capable of moving more quickly and unleashing more accurate weapons. Additional bombs and power-ups can be collected throughout each wave — giving you only a slightly better chance than the Devil having to wear snow-shoes to work — but apart from that it's business as usual in jolly Blast-em'-up Land. Why can't things be easy for a change?

Below: Things get pretty hectic once you leave the first planet. OUT! Go the relatively easy drones whose attack patterns are fairly predictable. IN! Come the ultra-vicious battle tanks who zip in front of you, firing all the time. Because of their size and speed, these are tough cookies to, er, eat so the best policy is to keep moving, making their job more difficult as well.

If I told you that your ship is capable of moving in all four directions, thrusting forward and back, discharging an infinite supply of laser bolts, dropping smart bombs, launching missiles and performing a neat 180 degree turn, then you'd probably think that the control method is over-complicated and hard to use. Wrong. The CD32's joypad has been used to great effect, and after a few seconds or so, you'll be flipping, rolling and firing as if you were actually piloting the thing.

To assist you in tracking down the Dronoids, the game includes two scanners; one showing the position of the Dronoids, the other indicating where the other relatively unimportant ships are. It's best to keep an eye on your rear, though, as a favoured enemy tactic involves swooping behind you and sending laser bolts up your bottom.

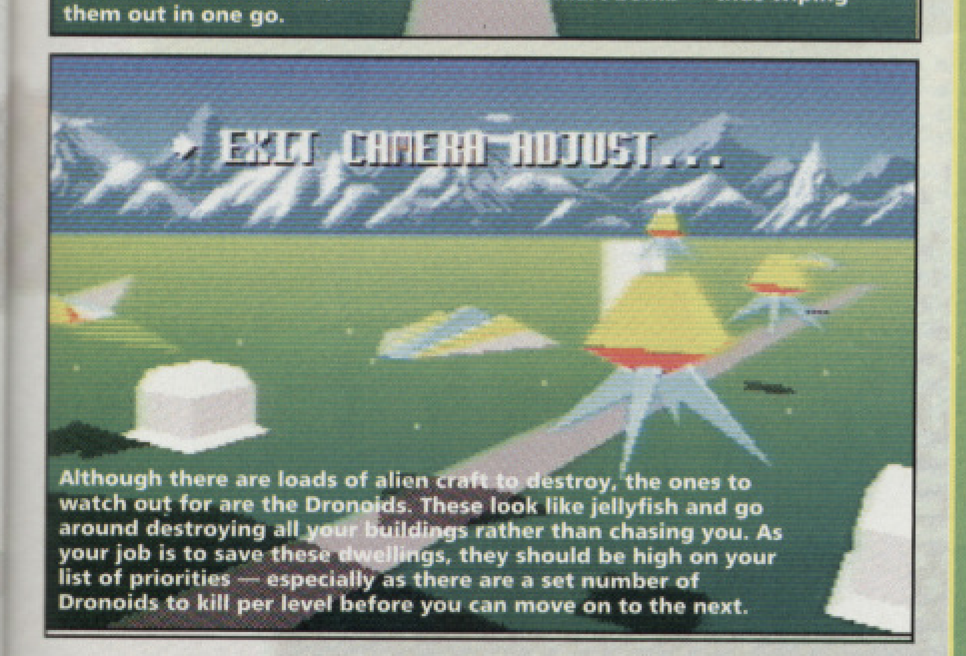


Sometimes, a fallen Dronoid will release a star which plummets to the ground and hangs around there for a bit before disappearing. If you fly through one of these then you'll be awarded a power-up of some kind — usually a targeting missile or shield booster — which will prove invaluable during intense battles.



Pausing the game brings up a sub-menu from which all the game's options can be accessed. The most important of these is the option to move the 'camera' which follows your ship around. This can be positioned anywhere relative to your craft and remains there until moved into another position. The practical use for putting the camera pointing back at you, however, remains to be seen.

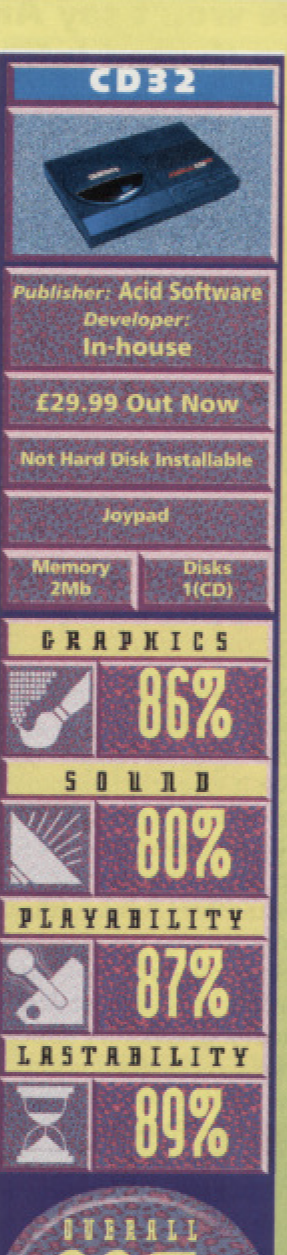
If you thought that interplanetary travel was a sophisticated business then think again. All the Dronoids are dropped into each area in what can only be described as a big hot air balloon. This appears twice in each level, and the best tactic is to locate its position early, hide underneath it until most of the Dronoids are out, and then let off a smart bomb — thus wiping them out in one go.



Although there are loads of alien craft to destroy, the ones to watch out for are the Dronoids. These look like jellyfish and go around destroying all your buildings rather than chasing you. As your job is to save these dwellings, they should be high on your list of priorities — especially as there are a set number of Dronoids to kill per level before you can move on to the next.

THE VERDICT

Every time we get a CD32 game in to review, the clumsy joypad is invariably ripped out to be replaced by a more easy to use control device — either a mouse or a joystick. We never thought that the poorly designed plastic 'pads' would ever make for intuitive control. Until now. **Guardian** has proved us all wrong. At the risk of sounding like the bit men wee out of (although the best way to do this, I'm told, is to gob a mouthful of water into a stainless steel sink), it's soon easy to forget that you're using a joypad as the most complicated manoeuvres are pulled off with amazing ease. Without this smart control system, **Guardian** would be impossibly difficult. Now it's merely a bugger. We all know I'm the best in the world at games (did I tell you that I'm **Sensi** World Champion?), but **Guardian** tested even my cat-like reflexes (that's 'cat' as in sleeps all day and then goes out on the stainless steel sink all night, is it Si?— Harry). Fortunately, the high difficulty level isn't too off-putting because the game is such a blimmin' joy to play. Most of the time everything's moving along nicely and the game only slows down when the screen's really, really busy — which isn't too often. As much as it pains me to say it, I can only think of a couple of minor gripes. The option to continue your game two or three times wouldn't have gone amiss and the pre-game presentation is a tad ropey, but apart from that this is the game that CD32 owners have been waiting for. Although it doesn't show off the format to its best (just where are those full motion cut-away screens and eye-popping rendered animations?), it's playable, fun and a real challenge — exactly the kind of thing to while away those tedious autumn evenings.



A5/600
A1200

An A1200 version is imminent. It will, we're promised, be almost identical to the CD32 version — save for the pulsating rock music, obv. A 500 version, though, is unlikely.

We won't say Andy Nuttall is unpopular, but when he announced he was going to get lost in the 'frozen infinity of space' a bit of cheer went up. Sadly, he's back in time to attend his own Requiem, seemingly none the worse for a long spell on Insanity Island. Git.

ROBINSON'S REQUIEM

Silmarils has spent the best part of the last four years showing the computer games world that it is more than capable of coming up with a top rate graphic adventure. The news that the French development team behind the distinctly better-than-average Ishar trilogy was promising 'a new kind of adventure game' may not have sent my pulses racing, but they certainly set off on a nice long walk. The kidney beans only made it to Winchester. The baked beans (Heinz obv) using the latest sauce technology, slid all the way to Aix-en-Provence, while unsurprisingly the hardier chick-peas yomped their way determinedly as far as the desolate island of Tierra del Fuego. The haricot verts, my personal faves, disappeared almost immediately despite the advantage of pole position... er what the hell am I on about? Six months is a long time to wait for a game you see. A chap could go quite literally doo-lally. Marooned! Waiting, waiting... don't leave old Ben Gunn... (Andy, kindly just review the sodding game — Simon).

Mes dames et messieurs, dans *Robinson's Requiem* vous ettes un Robinson (quel surprise!) — a space explorer and terraformer whose job, nay metier, nay calling, it is to find alien or uninhabited worlds. The idea is, that after giving them a thorough probing, you report back to the AWE (Alien World Explorers), and pausing only to caper on a carpet of cash (and sign a few autographs) you then zoom off to make your next amazing discovery. The game places you at the start of your first mission where, unfortunately, your ship computer goes haywire, and you crash-land on strange planet with no provisions, no hope of rescue and nothing but feral cunning between you and your crappy rabbit-skin wardrobe. Escape is now obviously your top priority. But for starters you need to find food and water, steer clear of hideous diseases, and generally stay alive long enough to yarn the spangly pantaloons off the other famous space-explorers when you get back home. If, of course, you ever gets back, my pretties (cackle, cackle retch etc).

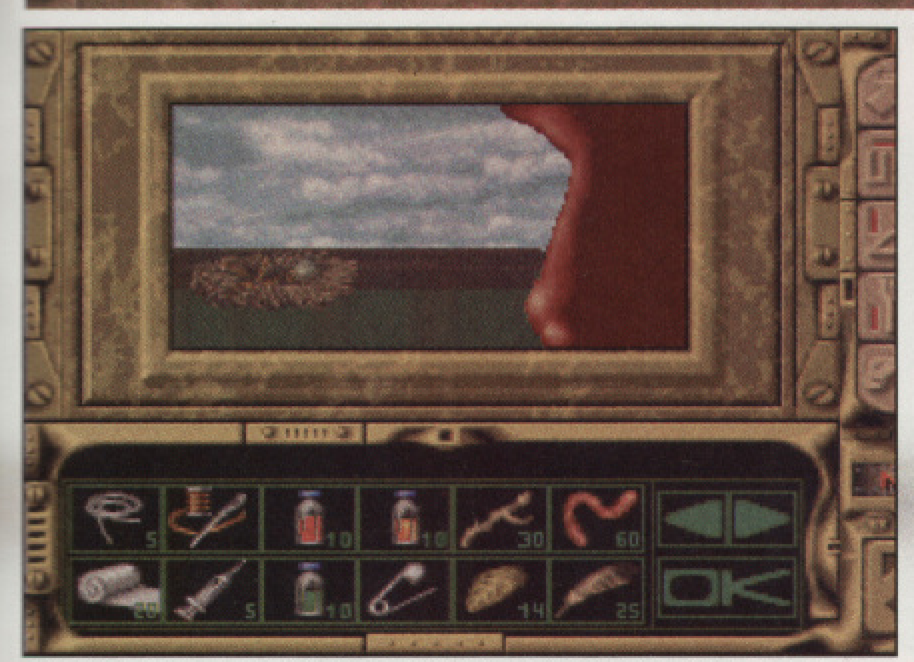
At the start of the game you can change all sorts of factors in the game to make life easier for yourself. If you want, you can turn off the weather factors and all diseases, giving you a much better fighting chance. The icons on the left let you change the detail level and screen size, so the game can run at a decent speed on most machines. The bloke on the left incidentally, looks like a bit of a 'ballet dancer' to me — if you catch my meaning vicar?

This is just one of the characters you can meet in the game. Imagine the scenario: you've met an old college friend who has been infected by something, and seems a little gaga when you speak to him. After a moment, he turns into this, and you have no option but to punch him to the ground. And this is one of the more 'normal' people you'll meet on this ghastly planet!

DULLEST SPREAD EVER

This lush view of the world is the largest and most detailed image you can get in the game. The Voxel landscaping of the PC version has been replaced with a simple polygon terrain, but the mountains and sprite objects are pretty much the same. However, running with this level of detail and in a window this large is seriously time intensive, and results in the game running incredibly slowly on anything other than an A4000.

The medical computer you carry around with you most of the time is one of the most important things to have. It shows you at the first sign of trouble if things are going badly, as well as giving you your body temperature, blood pressure, heart rate, current local time and temperature, and the weight of everything you're carrying. It's also accepted at 32,000 outlets worldwide, and you can draw up to £200 a day with it.



The whole point of a first person perspective view is that you see the game world exactly as if you were really there. So, whenever you take any kind of ocular damage (that's your eyes, for non-opticians), it is shown on screen and impairs your game quite badly. Here I've received a black eye, which has caused some severe swelling, as you can see.

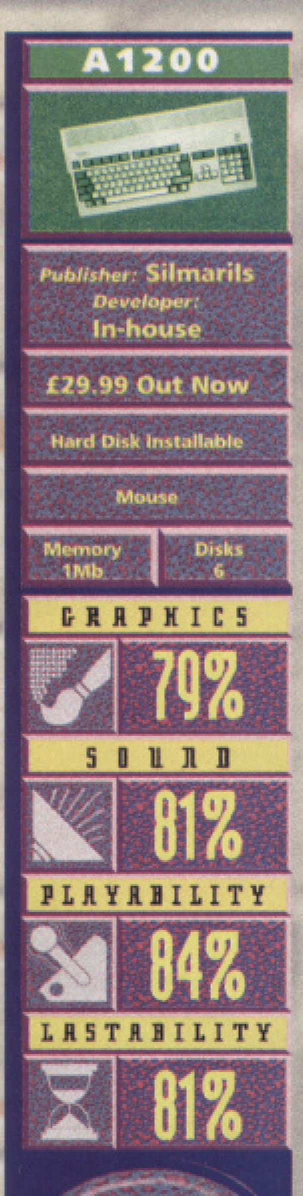


Running around in a wilderness full of plants and creatures totally alien to you is a hazardous experience, and you need to watch your health quite carefully. As a result, this medical scan and medical kit shows you any internal and external damage you may have taken, as well as the facilities to deal with most wounds — even to the point of amputation!



Combat is a very simple affair in this game, as you are trained in the ancient martial art of Pub Fighting. Basically, if you have any weapons, then these are shown at the bottom of the screen, and clicking on 'Use' will make you use them in the appropriate way. If you have nothing to stab, smash or club with, then you can just let loose with quite a convincing punch.

THE VERDICT



The problem with adventure games is that most of them are linear in concept and layout. You have a set series of tasks to perform, with a set number of objects, each of which can only be used in one way. Although this makes the game easier to follow, you are left with a game that forces you to play by trial and error most of the time. **Robinson's Requiem** is a game where you have complete freedom over your environment. Every single item you pick up can be used in a variety of ways, just like in real life, and all you need to do is figure out which is most logical. However, because of your predicament, you often need to think laterally rather than logically. For example I'm sure that a survival expert would know that if you have a knife and a needle and thread, then making a hat to protect your head from the sun is a good idea. All you do is cut some leaves from a nearby tree and sew them together. Obvious really. These difficult leaps of imagination aside, **Robinson's Requiem** is a good game. The graphics don't quite match up to what we all expected, but work well enough, although the update when playing with a full screen just doesn't come up to scratch if you're playing on anything less than an A4000! For the first few days you play it, you'll keep dying very, very quickly indeed, because there's a hell of a lot to look out for. But my advice is to stick with it, and before long you'll know exactly how to treat every kind of situation, and may just stand a chance of finishing the game. It might not be everyone's cup of tea but, to borrow a phrase almost completely at random, "Not joining us in the 'A-ha's' Percy?"

CD32

A5/600

A non-AGA version will be available soon, but it's bound to be far slower. The game itself should be exactly the same, however, and that in itself is a blessing. A CD32 game may or may not become available. Silmarils is being a bit coy, you see.



ZONKED!

Boggle-eyed, would-be-intellectual Andy Nuttall reviews the latest low-key puzzle game from Psygnosis. The last one they slipped out like this, incidentally, was a little teaser called Lemmings...

I'll be frank: *Zonked!* is one of those games which, like *Clockwiser*, is almost impossible to review fairly. Compared with platformers and shoot-'em-ups, puzzlers only appeal to a small number of people — which means that any 'personal opinion' — type comments are usually entirely wrong for the majority of you, our dear readers.

Anyway, instead of being Frank I'll just be li'l ol' Andy; who quite likes puzzlers, but wouldn't go so far as to actually buy one. And hopefully, depending on your viewpoint of the logic game genre, you should be able to work out whether *Zonked!* is for you or not. See, there's even a puzzle in the review! Brilliant, eh?

Zonked! is a cross between the ancient arcade game *Boulder-dash* and the even older coin-op *Pengo*. The reason for this is that they each involve pushing things around the screen: in *Pengo* you had to squash enemies by pushing blocks at them, while in *Boulder-dash* you could dig through earth blocks, and drop boulders on the enemies to squash them. (Er, Andy, you are a plonker. There's no digging, or squashing in *Zonked!* At all. Ever. There is quite a bit of pushing, but not as much as there is in *Subbuteo*. Comparisons should never be made just for the sake of it, my boy — Harry.). (You git, Harry — Andy.). In *Zonked!* the puzzles mostly involve holes in the ground, which (conveniently) can be filled in with — yes, you guessed it — blocks. Blocks of one, two or three units high (which determines how many you can push at the same time); blocks of ice, magnetic blocks and blocks of steel are among the different types. Each is an integral part of its puzzle, and while the earlier levels contain only a couple of ordinary blocks, *Zonked!* gradually introduces a greater variety as you progress.

The technology at your disposal increases too: you'll find bombs and detonators, electro-magnets and power-points, teleporters... the list goes on. And even — get this — switches which turn off the electricity supply, so any wayward electromagnets and things can be foiled with a simple press against a wall panel. But that also turns off the lights, so any further actions must be performed in the dark — with just your teeth and bright shoelaces to give away your position.

Zonked! is the most arcade-like puzzle game since *Lemmings*, and from its similar lowly beginnings it could prove to be another surprise hit for Psygnosis. But I said that in the intro, didn't I?



The freezer blocks are activated by pushing them onto a powerpoint tile, and then they freeze any water in the vicinity. So, a carefully-placed freezer can enable you to walk, quite literally, on water (even if it is frozen), to reach the other side. Just like Mark Bosnich. Er, probably.



In order for the electrical bobbins to work, they have to sit on a powerpoint (signified by a lightning symbol). Electromagnets repel any metal objects that happen to be nearby (hey, who needs laws of physics anyway?), which means that when two are placed on either side of a metal block it will float between them. The larger metal blocks need to be fitted with wheels to move, as you can see above.

WHERE DO I START...?



Hmmm... how the hell do I get out of this? Let's do it by numbers 1: A P-Thing power-up. I can use it to shift things from Glue Squares. 2. A teleport pad. I'll have to push it on to a power square before it'll work. 3. A teleport receiver. Now the thing is, where you come out depends on which way you went in. Careful ! 4. Bang. 5. There is no '5', curiously. 6. An ice block. It will melt, so use it fast. 7. A red teleport pad. 8. More energy. 9. An electromagnet; it will repel all sorts of stuff. (Although unfortunately not earnest Welshmen with candy floss-hair — Harry.). 10. This is a power square. It makes things work; but step on one and you're dead. 11. Another electromagnet. Two of these plugged-in and in-line will keep blocks boinging between them indefinitely. 12. Kaboom! 13. Ice II, The Vanishing. 14. Fried Tread! 15. My heart it burneth with a flame. 16. Door switch. The snag is, that... 17. ...another bloody green teleport pad is in the way. Perhaps I'll blow it up. 18. Timer/detonator; lets me get away from my bombs before they blow up. In theory. 19. Freezer block; plug this baby into a power square and hey presto, water turns into ice. 20. I'll have to move these one at a time. 21. God I'm trendy. 22. Door. Portal. Entrance. 23. The flame of mortal love... 24. Can't shift this sod without help. 25. Aha! Un magnet. 26. My intestines are Lincoln green and sparkle in the dark. 27. Ooh Mavis, these Radioactive blocks sap my strength something chronic. 28. Drown, drown deeper and drown. 29. This would be a good place to plug in the freezer block. But how to get it there? 30. I say! Watch out! There's glue about.



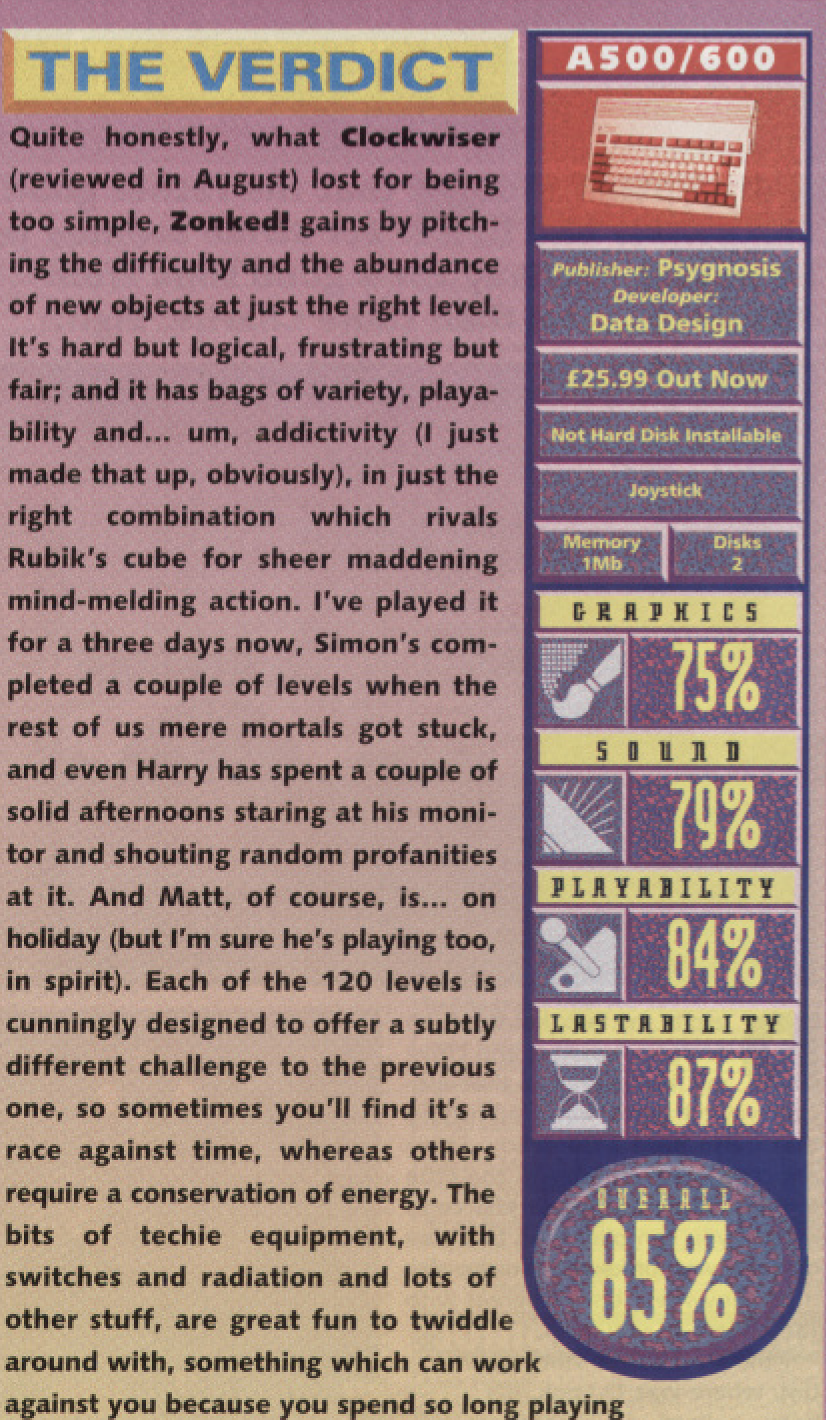
"Charlie says don't play with radioactivity" is the title of one of the later levels, simply because it contains a stack of radioactive blocks. These behave much like other more ordinary shapes, but when you stand near them you lose energy at a rate of knots.



The 120 levels are split into eight worlds, each of which has different background graphics and an ever-expanding range of gizmos. Unlike most other puzzle games, Zonked! gives you the chance to leap to the start of any of the eight levels. But, of course, you might not understand some of the equipment you'll find there...



Teleporters are the best fun ever. Well, almost. No, actually, I can think of quite a few things which are more fun, but they're quite good anyway. Put the circular red object (the teleport entrance) on a powerpoint tile, then run into it and you'll appear out of the shiny blue pipe-thing (the exit).



THE VERDICT

Quite honestly, what **Clockwiser** (reviewed in August) lost for being too simple, **Zonked!** gains by pitching the difficulty and the abundance of new objects at just the right level. It's hard but logical, frustrating but fair; and it has bags of variety, playability and... um, addictivity (I just made that up, obviously), in just the right combination which rivals Rubik's cube for sheer maddening mind-melding action. I've played it for a three days now, Simon's completed a couple of levels when the rest of us mere mortals got stuck, and even Harry has spent a couple of solid afternoons staring at his monitor and shouting random profanities at it. And Matt, of course, is... on holiday (but I'm sure he's playing too, in spirit). Each of the 120 levels is cunningly designed to offer a subtly different challenge to the previous one, so sometimes you'll find it's a race against time, whereas others require a conservation of energy. The bits of techie equipment, with switches and radiation and lots of other stuff, are great fun to twiddle around with, something which can work against you because you spend so long playing teleporter hide-and-seek that the time inevitably runs out. Sometimes the puzzles are fiendishly difficult, requiring more than a bit of lateral thinking to solve, but the designers have chucked in quite a few easy-peasy ones just to throw you. Other than that, there's not much more to tell about **Zonked!** Look at the pictures, try to imagine the frustrations involved with level 37 (a particular git, with lots of slidey blocks and some water canals that must be frozen over to allow access to the exit), and take my word for the quality of the music, which is very well-suited to the game. If you like **The Crystal Maze** or Rubik's Cube you'll be well away with **Zonked!** But it costs a tenner more than **Clockwiser**, so think carefully before you part with all those notes. Lastly, I'd like to say that Harry claims level 52 is part of the conspiracy to make people think he's crap at games.

A500/600

Publisher: Psygnosis
Developer: Data Design
£25.99 Out Now
Not Hard Disk Installable
Joystick
Memory 1Mb | Disks 2

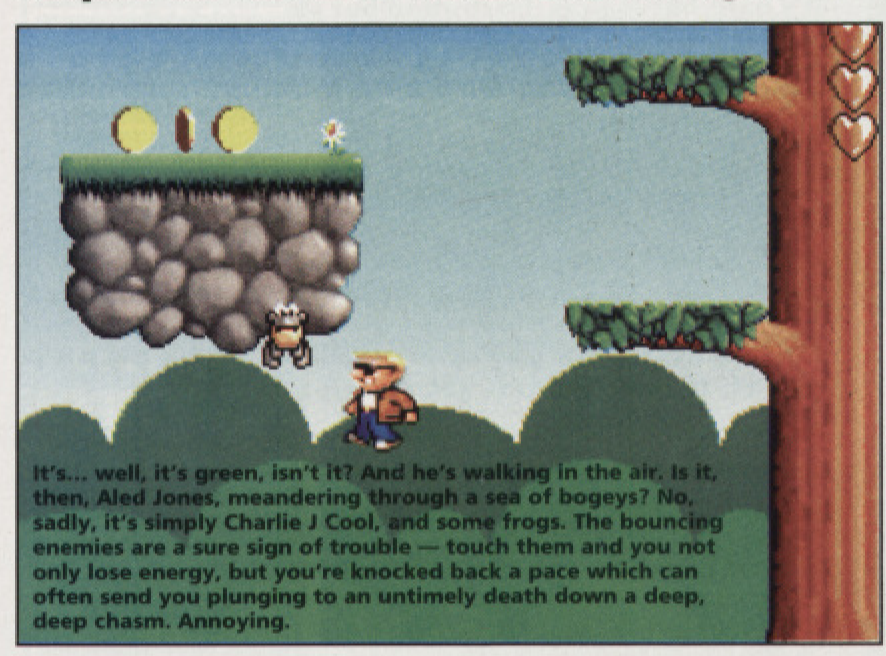
GRAPHICS 75%
SOUND 79%
PLAYABILITY 84%
LASTABILITY 87%
OVERALL 85%

A1200 **CD32**

No new versions planned, although *Zonked!* will run very happily on an A1200. Thanks.

CHARLIE J COOL

Andy Nuttall thought that the rather good Clockwiser and better Jet Strike seemed to be paving the way for a good time from Rasputin... and then came Charlie. Sigh.



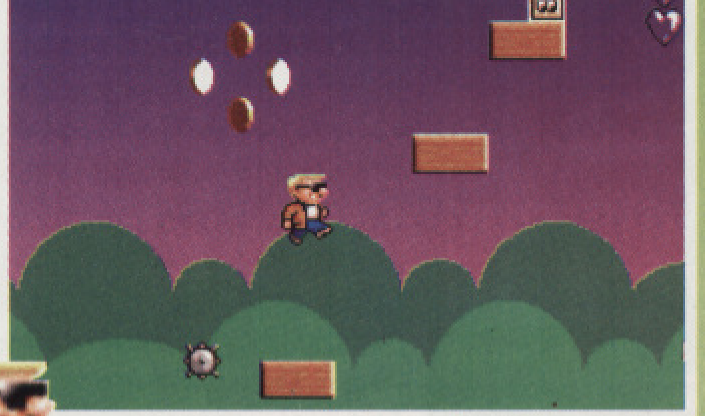
It's... well, it's green, isn't it? And he's walking in the air. Is it, then, Aled Jones, meandering through a sea of bogeys? No, sadly, it's simply Charlie J Cool, and some frogs. The bouncing enemies are a sure sign of trouble — touch them and you not only lose energy, but you're knocked back a pace which can often send you plunging to an untimely death down a deep, deep chasm. Annoying.

Despite the fact that this is an Amiga magazine, and I love my Amiga (yes, in that special way), I don't mind admitting that I also have a GameBoy. There are certain advantages to the little darling which an Amiga just can't match: you can play it on the tube on your way home, and you can play it, ah, anywhere else. Whereas with the Amiga, er, you can't.

I think I'd better start again. Um, where was I? Look, it's been a hard day, okay? Anyway, the GameBoy, then. The main reason I like it so much is because of *Super Mario Bros*, which — despite being on the tiny GameBoy screen — is actually one of the best platform games ever. Its combination of excellent gameplay, well thought-out maps and cunning puzzles are the envy of many a games designer.

Enter *Charlie J Cool*. When Charlie was brought into existence by Rasputin, he probably thought he'd be starring in some great game; and live a happy life jumping around in loads of levels with lots of nice things to look at... but if that's true, then he must be sobbing now.

The basis for the game is a 'goodness indicator' (a kind of Clapometer for the religious), with heaven on one end and hell on the other. Earth stays in the middle, and it's here where Charlie begins his quest. Throughout the Earth level he encounters enemies which are both good and bad. If you kill the goodies, Charlie's goodness rating goes down, and vice versa. At the end of the Earth levels, the goodness scale sends you to either heaven or hell, where you get to leap around a whole new set of brightly-coloured levels.



Hell, this is a nasty place. Sadly the descent into Hades doesn't make a blind bit of difference to the graphics, and all the same enemies still move in similar patterns. The differences arrive very near the end of the game, when you get the chance to bounce around in Utopia or Pandemonium (heaven or hell) — which are, in effect, simply bonus levels.

Basically, Charlie is a wannabee. A wannabee *Mario*, a wannabee *Bitmap Kid* (out of Magic Pockets), a wannabee good game. Recent platformers have succeeded with either decent graphics or good gameplay, but Charlie? Well...

THE VERDICT

There are two major flaws in **Charlie** which send it plunging down into the arse-end of Amiga games. The first, and the most infuriating, is the fact that there are several areas of the game in which you can get stuck, with no way out except to press escape and lose a life. On first sight **Charlie** seems like a game which could challenge **Mario**, but a lack of foresight and skill from the level designers has resulted in a badly-planned and ultimately annoying game. The second flaw is even more fundamental. The aim of the game is to be either good, and go to heaven; be evil and go to hell; or stay neutral and on earth. Nice idea, boys — but where's the hook? What possible advantage does one area have over the other? You can run through the first levels, murdering nasty or nice monsters willy nilly; and then you move into one of the other areas, and, er, that's it. The fact that you can choose your path in the game reduces the amount of drive you have to complete it — unless, of course, you fancy the idea of going back to the start and trying for one of the other areas. Also, although the graphics on each level are different, the gameplay remains similar; and a game which only has new graphics to look forward to will never succeed. There's some potential here, given a few level redesigns and a new theme, but following the release of **Putty Squad** and **Ruff 'n' Tumble**, there just isn't room for average any more.

A500/600

Publisher: Rasputin
Developer: In-house
£19.95 November
Not Hard Disk Installable
Joystick
Memory 1Mb
Disks 2

GRAPHICS	52%
SOUND	43%
PLAYABILITY	50%
LASTABILITY	40%
OVERALL	43%

A1200
CD32

An A1200 conversion is on the cards, which will feature — wait for it — better graphics. Yep, a whole new set of backgrounds could be yours, but it's unlikely there'll be anything more.

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FIFA INTERNATIONAL SOCCER

Andy Nuttall's a happy boy, because at last the Amiga gets the game which cocks a snook at the other footy 'sims', and dares to be just a bit different...

You don't really need me to tell you what's different about *FIFA* (Why don't you just go away, then? — Everybody.). If you missed all the console hype earlier in the year, then just cast your eyes across the screenshots on this page. Electronic Arts is rightly proud of *FIFA*'s graphics, which blow apart all of the other Amiga footy games; and also the sound, which re-creates the great atmosphere of a live match.

The game, though... Well, without wanting to prejudge it too much, if we are to believe our sister console-mag chums, *FIFA* could perhaps be a candidate for this month's more-mouth-than-trousers (that's 'pants' for our transatlantic friends) award. Apparently, although it's a fantastic two-player and spectator game, its one-player side becomes tedious very quickly — simply because of the relatively slow action and lack of any real skill. But heck, that's prejudging; and aren't all games much better played with a friend? I think so.

From the rather Ryan Styles (from TV's *Whose Line is it Anyway*?) lookylikey sports presenter announcing the games, to the huge LED-style scoreboard screaming GOAL! at you with big lights, the name of the game in FIFA Soccer is presentation. The original console version of the game was written to appeal to the international market; so expect a vast, typically-American wodge of statistics. Along with them, though, also expect a head-spinning number of options, but thankfully not quite the overdose featured in *World Cup USA '94*.

FIFA is a good balance between gameplay and graphics, and for once it's not trying to copy *Sensi* or *Kick Off*, because it doesn't look like either — and it will happily sit alongside them in anybody's collection.

And then, of course, there's the problem of the one-button joystick. One of the major problems in converting console games to Amiga is always how to best make use of a single button (the most common type) where once there were three or four. And with a football game of this sort, it's even worse because there are so many moves to control. There aren't many footy games which go this way, so how has EA fared with this one?



Despite only using one button for control, FIFA has an astonishing range of moves and animations. Some spectacular joystick manipulations are necessary to pull some of them off, a bit like Streetfighter 2, but in a short while it becomes very natural.

CONTROL I'M HERE

Statistics freaks will be happy with the number of, well, numbers which *FIFA* flashes up at regular intervals. Everything from goals scored to the time in possession of the ball is covered, which is kinda useless, but there if you need it.

Slightly more important are the control and tactics screens: pretty comprehensive, but occasionally bordering on the silly. EA is undoubtedly pushing *FIFA* as a footy sim, given that not only can you adjust your team formation, but also the percentage of coverage your attackers, midfielders and defenders should take of the pitch.

This sounds a bit like adding a 12-band graphic equaliser to a perfectly good stereo system (a pointless waste of time, Harry assures me), but again — it's there if you need it.





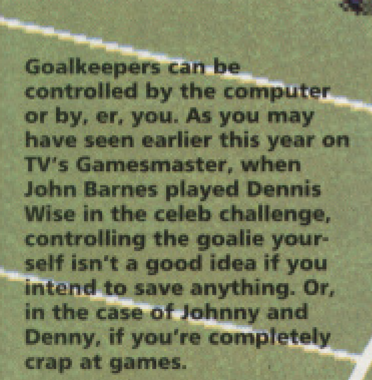


Ah, the astonishingly large stadium, the beautiful blue and pink skies... it's obviously not England, is it? Neither is it Wales. Or Scotland. In fact, it's probably American, really — which is curious because EA has changed the American reporter's face from the console versions. That was Ron Barr, you see, a famous bloke over the briny, but nobody's heard of him over here.

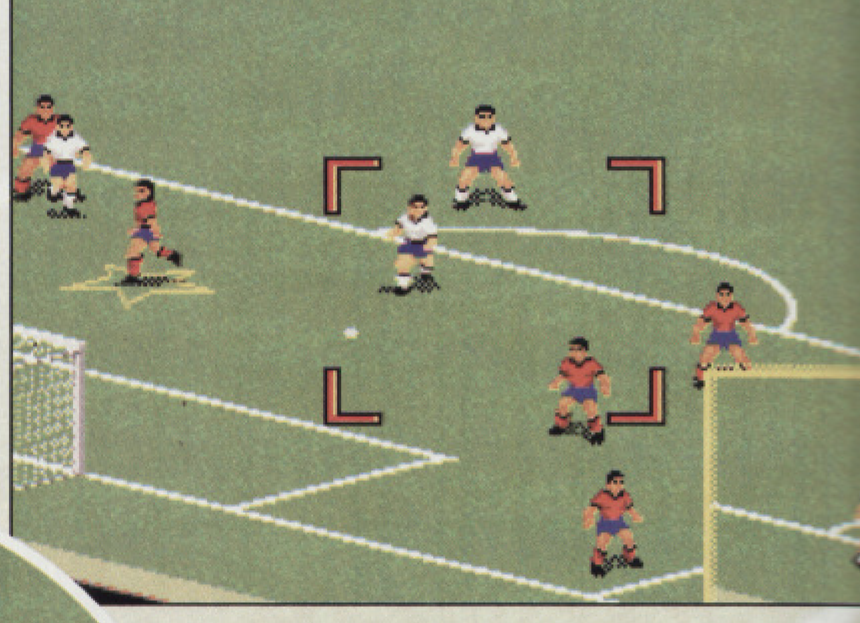


Kicking the other player's legs isn't so much possible as probable, given that the opponents are prone to diving ridiculously high into the air given the slightest nudge. American football (soccer) following the European style of play, again — but thankfully, despite the new FIFA Fair Play rules bandied about in the game, there aren't too many cautions and red cards.

Left: Off the edge of the pitch, there's not only a crowd — but an animated crowd. Cleverly, they are made up from lots of repeated sections of people, each of which appears to stand up, wave a rattle or shout abuse independently. The players are drawn with a huge range of animation frames as well, including the victory celebrations shown here.



Goalkeepers can be controlled by the computer or by, er, you. As you may have seen earlier this year on TV's Gamesmaster, when John Barnes played Dennis Wise in the celeb challenge, controlling the goalie yourself isn't a good idea if you intend to save anything. Or, in the case of Johnny and Denny, if you're completely crap at games.



Corners, throw-ins and goalkicks in FIFA use an interesting variation on the usual theme. When the time comes to put the ball back in play, this huge red square appears which enables you to scroll around the pitch. Depending on the position of the square when you hit fire, the ball goes somewhere near there — and of course, the picture-in-picture on the top left is shown throughout.

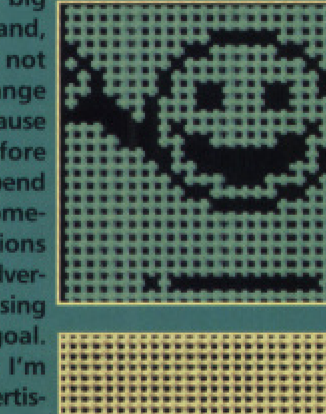
Right: The replay's always an excellent feature in footy games. It's an easy way of settling foul disputes, dodgy goals — basically, anything which in real-life football would benefit from a TV replay. Usual stuff: right and left to shuttle forwards and backwards; up to play, down to pause.



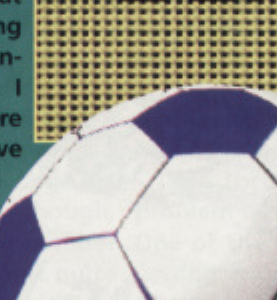
Although the computer opponents are bright enough, there's always the overriding fear that your computer-controlled players (the ten that aren't on the ball) are a few sandwiches short of a picnic. They run forward with the rest of the pack, but there's never any confidence that the players will be in the right place at the right time. Probably because they never are.

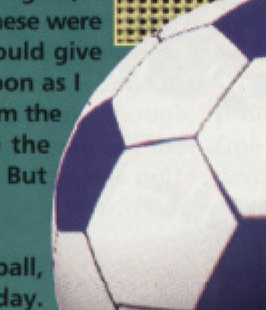
ASTON VILLA ARE FAB (Er, Harry...)

Scoring a goal begins the usual over-the-top celebrations associated with international 'soccer' (football's the proper word, of course, but these softies will continue to bang on with the Americanisms). Distinctly over the top, though, (and that is actually over the top — of the screen, rather than 'over-the-top' as in too much) is a close-up of the huge dot-matrix displays that you get at big grounds like Highbury and, er, some others. But not Anfield, for some strange reason; presumably because I go there, and therefore they're not willing to spend any money on it, or something. The fab animations that appear variously advertise sports products, or sing the praises of a great goal. And, er, here they are. I'm not too sure about advertising a certain, er, sportswear manufacturer in these hallowed pages, but heck, I sat through hours of scoring goal after goal (and conceding goal after goal, I must admit) and these were the only two it would give up. Typically, as soon as I disconnected it from the grabber, up came the Panasonic anim. But c'est la vie.









Right: Er... a football, sometime yesterday.





The music and sound effects in FIFA are definitely worth a mention. The music because it's excellent — very similar, if not better quality than the Mega Drive game; pounding bassbeats and lots of other jolly musical stuff. The sound effects are, in comparison, pretty dire, because the sample quality is rather less, well, good.



The two controlled players from either side are marked with a big star underneath their feet, which is nice and easy to spot. When the controlled player runs off the screen, usually because the scrolling can't keep up with play, a big arrow appears at the edge to mark the direction he's running in. That's great, that is..

THE VERDICT

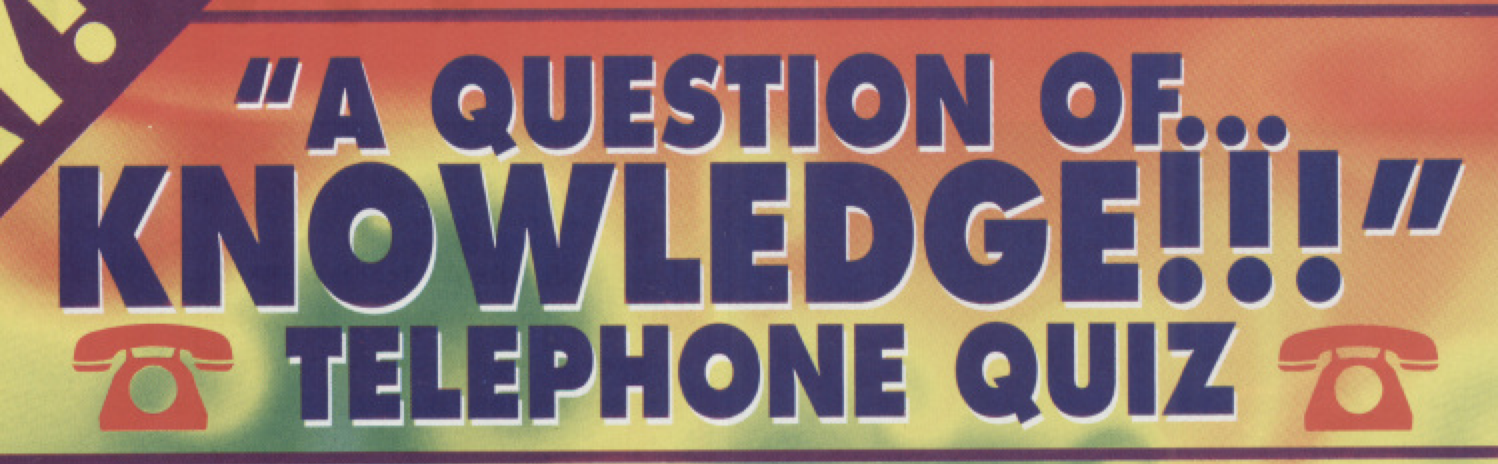


Sadly, despite the fact that **FIFA** is a very good conversion of the Mega Drive game, the immediate reaction when you load it up is... "Blimey, it takes ages to load." And, as well as taking yonks before you can begin a game, the three disks need to be swapped a number of times. The loading isn't as bad as **World Cup USA '94**, but even so it's difficult to understand why EA couldn't load much of the necessary code and graphics into a 2Mb machine — the A1200. Given the choice between having **FIFA** on the Amiga and swapping some disks and, er, not, I'd definitely choose to have it; but heck, I've got to have something to moan about. The console versions of **FIFA** make use of three buttons on the joypad controllers, so inevitably EA came across problems with the Amiga conversion. It's excellent though — to the point that it's easier to control — and beginners who are used to no more than a single, shiny red fire button will get along with it famously. Mega Drive aficionados will probably complain that one button doesn't offer you enough control in the long run, but if they do, punch them — and then tell them that you can connect a Mega Drive controller to the Amiga and play using all three buttons. Choice, see? That's what it's all about. Players expecting a fast, furious game of footy will be disappointed, because that's not what FIFA's about; this is realism. When you're playing, a crowd gathers mysteriously around your telly, because you could, quite literally, be watching **Match of the Day**. On the A500/600 it chugs along a bit, giving the impression of an 'as a newt' cameraman as the scrolling struggles to keep up with the play. But it's very playable — and on an A1200 it's faster than the console versions. If you're used to **Sensi** then you'll find the control a little limited, but buy it anyway for those evenings with your mates around, and get a few beers in. **FIFA**'s here at last, and it's bloody great.

A1200
CD32

There are no plans for an extra-special A1200 or CD32 version of FIFA, sadly, although it must be noted that the ordinary game runs so much faster on an A1200. Even better than the real thing, as I believe a famous pop group once said.

PLAY!



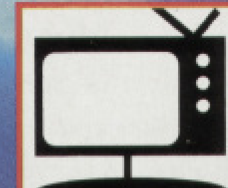
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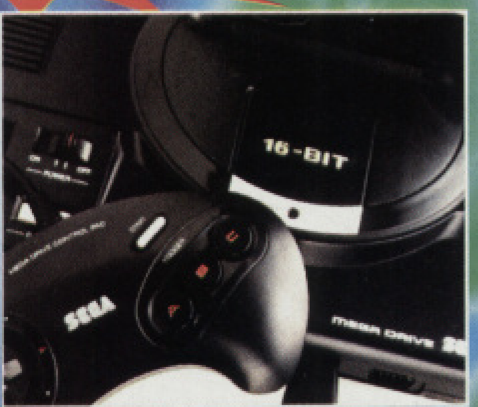


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Updates eh? Don't ya just love 'em? Three pages packed full of reviews of different versions of games which we have already reviewed. Never let it be said that we are not thorough on The One. Andy Nuttall repeats on you, like an onion bhajee. Again.

SIMON THE SORCERER

CD32 ● Adventuresoft ● £39.99.



'I may be small, but I've got Micro Power...'

'I'm tough on stains and dirt...'

...and last longer than any other cream cleanser.'

Simon the Sorcerer first arrived on the Amiga last year, when it received a rave reception from the press and punters as one of the best adventures to come from this 'sceptr'd isle'. It's taken a long time, but at last Adventuresoft has completed the 'talkie' CD32 version, and pretty fine it is too.

The game is, essentially, the same as the A1200 version, with full 256-colour graphics. But the main difference, and indeed the 'new improved' Simon's claim to fame, is that the actor Chris Barrie has lent his considerable vocal talents for the voice of Simon. Actually 'lent' is probably rather the wrong word, because he undoubtedly made rather a lot of money from it, but that's by-the-by.

The storyline follows a sorcerer (called Simon, surprisingly), whose current aim in life is to banish the evil Shapeshifter Witch, and set free your friend Calypso. The graphics are stunning, as you can see, and the storyline... well, I think Matt's original review mark of 89 percent back in February says it all. Simply, it's a fantasy tale involving witches, wizards and trolls, along with some of the toughest puzzles around, which together make an interesting and complex adventure.

While the CD32 version's speech does add a lot of atmosphere to the game, it doesn't go anywhere near far enough. With CD-quality sound, we should expect film-quality speech and sound effects; instead, Chris Barrie's Simon sounds lacklustre and not quite 'there', while the rest of the voice actors (or 'vactors' as I believe they're called. Or is that video game actors?) put a lot of effort in, with mixed results.

The problem might be that Chris Barrie et al have probably never provided a voice-over for a game before, so they don't know quite where to pitch their talents. However, surely it must be similar for a cartoon, and Loony Tunes always managed to get their voices right. And considering Chris Barrie's second most popular character after Rimmer out of *Red Dwarf* (probably) is Jif Micro Liquid ("Where are you?"), I would imagine the man's capable of anything. Maybe in Simon 2, eh?

"Over 'ere."

OVERALL: 89%

IMPOSSIBLE MISSION 2025

CD32 ● MicroProse ● £TBA

Well come on; it's obv, isn't it? First there was *Impossible Mission*, and now there are 2025 of it.

It was about 10 years ago when Epyx first released Imp Mish, as it became known amongst the circles of North Wales Commodore 64 users, and it became something of a classic. Partly because it had amazing animation, excellent platform action (which was 'different' to other games — slightly less difficult than it is now, but nonetheless a good thing), but the main brilliant bit was the speech. Even on the Commodore 64, you had this brilliant 'mad professor'-type voice screaming "Stay a while... Staa-aaay forever!" And if you turned the volume up on your Commodore 1901 colour monitor you could almost hear the Prof 'har-har'-ing in a brilliantly evil voice, even though he probably wasn't, really. Or so my friend Delwyn told me, at least.

Anyway, the point to all this rhubarb is that *Imp Mish 2025* hasn't really got anything to shout about. Where once there was an game which was original and fresh, now there is a pretty boring widespread platformer, with ropey parallax scrolling and (by today's standards, at least) poor animation. Even the CD-quality music and rather excellent CDXL rendered intros can't save it from the slightly-cabbagey pool of mediocrity. And, ah, that's it.

Dull as...

Ditchwater

All right, another 132 words to go before I hit 350. Okay, here's the plot. The evil Elvin Atombender (a bit of a poncy name, but someone you wouldn't argue with in a pub, believe me) returns for a second bout (and no submissions) of platform-leaping action. The James Bond-style secret agent-type story takes you on a mission through five levels which are, to all intents and purposes, exactly the same, except the graphics are somewhat different.

The slight flaws in the original game have been magnified to the size of huge blimps, hanging in the sky, emblazoned with the words "this is a cheap cash-in on a once-great game." The huge somersaulting jump, which looks and feels entirely unrealistic, remains identical despite *Prince of Persia*, *Another World* and *Flashback* appearing in the meantime. And where once the mindless searching of cars, terminals and other objects was considered worthwhile, now it's just plain silly — and the fact that you now have to wander for miles to find them makes it even more tedious. Not desperately bad, but get *James Pond 3* or something first.

OVERALL: 70%



Or a weekend in Prestatyn.



Grimbeard was boxed-in by the hood-ornaments.

LEGACY OF SORASIL

CD32 ● Gremlin ● £29.99

I'm really getting fed up with fantasy games. There are only so many times a reviewer can comment on the stupid names (Sorasil — I ask you), the slow, strategic gameplay not quite fitting in to the modern gaming ethos. So please, game-makers, next time you're planning an RPG make it something like *Space Hulk* — a classy game with all the lovely trimmings, but with nary a silly name in sight.

Anyway, *Legacy of Sorasil* (or 'Legend of Sorasil', as it was originally to be known, but Sith knows what difference that makes) is the sequel to Gremlin's *Hero Quest*. That conversion of the similarly-named board game was a classic of its time, keeping in all the interesting bits — the story, the characters, the humour — and making it even better by taking most of the tedium away. You know, rolling those silly dice and stuff. And, of course, you can play it on your own — so if your idea of fun is not to sit around a rat-infested student squat, drinking, smoking funny cigarettes and pretending to laugh at the Dungeon Master's 'jokes', then you should be well away.

Of course, that's *Hero Quest*. *Legacy of Sorasil* is much the same, but with better graphics and a different plot. That Gremlin hasn't improved the game to any great extent doesn't really matter, simply because people who enjoy board games will love it. Matt's original rating of the A500 version was 74 percent, marked down slightly because of its dated interface and no great improvement over the original.

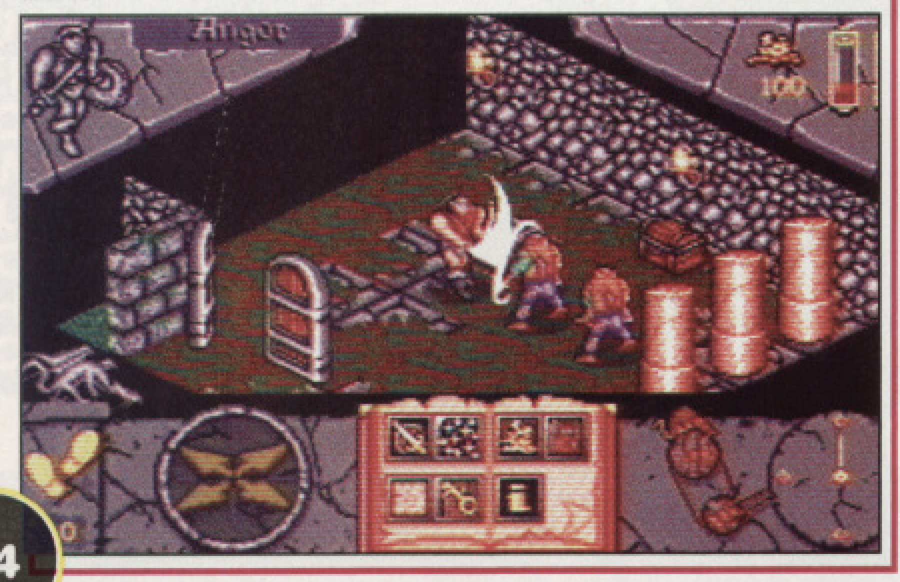
To Gremlin's credit, the CD has been used to great effect for the sound — in fact, possibly the best CD-sound in a game to date — which features loads of thunderclaps, booming cries and superb incidental music. Turn it up loud for the best effect, but be careful because your neighbours might think you've started worshipping Satan. No, really.

So yeah, what I'm saying is "buy it." There are very few other CD32 RPGs (there aren't any, are there? — Simon), and although it's a bit old-looking, you could do a lot worse. Or not. Mayhap.

One-potato, two potato, three potato, four...

five potato, six potato, seven potato more!

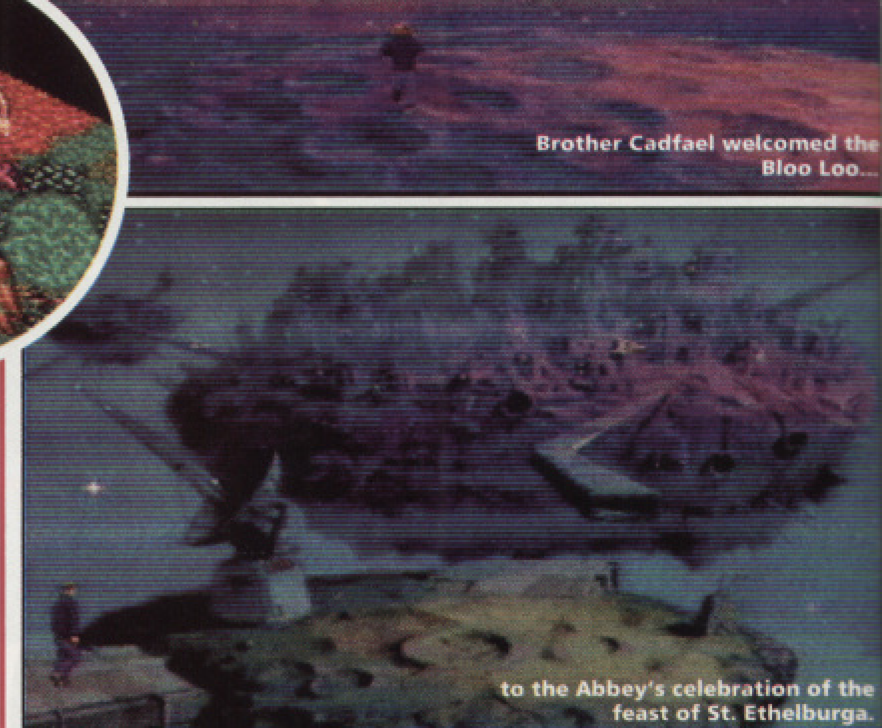
OVERALL: 79%



UNIVERSE

CD32 ● Core Design ● £34.99

Brother Cadfael welcomed the Bloo Loo...



to the Abbey's celebration of the feast of St. Ethelburga.

Take a look down and to the right, and note the score. 79 percent. Why such a big difference, for a CD version of a game which should be even better than the real thing (which scored 87%, incidentally)?

There are two reasons, really. The first is the control system: like all graphic adventures on the floppy-based Amigas, *Universe* used a mouse-driven point-and-click system to move Boris, as the main character's called, around his futuristic space-world. For some, presumably ungodly, reason Core has modified the controls to not only make use of the CD32's joypad, but to exclude mouse control. Whaa-aat? Any adventurer worth his socks, or her shoes, will buy a mouse — so why take out a routine which already exists?

I also disagree with being killed in-game. It's an argument which has run since adventures were invented: to die or not-to-die; and I've always reckoned that it's much more difficult to design an adventure game in which it's impossible to be killed. LucasArts is really the only company to have perfected it, and in my view that's why *Monkey Island* etc are so good — because all the emphasis is suddenly on the puzzles.

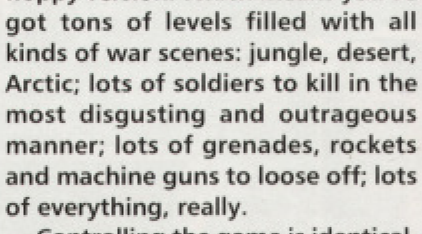
In *Universe* it's impossible not to be killed in some situations, or at least when you first walk into them. There are loads of things which kill you — fiddling with an air duct causes it to suck you in, for instance, while walking up to try and talk to a huge robot ends up with you being carted off for execution. It's all trial-and-error; you save your position, try something, and if it doesn't work you reload. At least on floppy that means you can save lots of positions to disk; but the limitation of the CD32 means that you can only save one at a time. Bah.

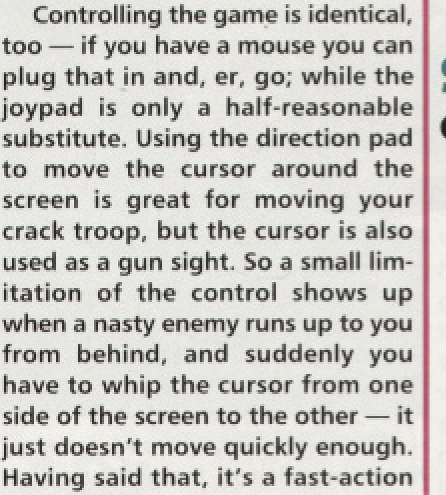
These are fundamental problems. As it happens, there are arcade-style parts in *Universe* which do suit the joypad, but that doesn't make up for the lack of control in the adventure sections. It's a good story, and a very big game which, if you can wade past the limitations, will provide lots of enjoyment. But next time, Mr Core, please keep the mouse routine in. Thanks.

OVERALL: 70%

CANNON FODDER

CD32 ● Virgin ● £29.99





Ah, a nice meander avec post-glacial moraine.

"Here's *Cannon Fodder* CD32, at last. Love, Doug." This note, from the PR blokey at Virgin Interactive Entertainment (GB) Ltd, arrived alongside, unsurprisingly, a copy of *Cannon Fodder* CD32. This caused much merriment at *The One* because a) it's my favourite game after *Sensible Soccer*; and b) because it's got a fantastic animated rendered demo at the start. With all the *Cannon Fodder* blokes in it, and everything.

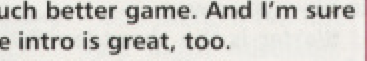
Hurrah! We thought.

Until, that is, we banged it in the old CD32, switched on, and waited. And waited. After several seconds, which seemed like hours, the black-and-white piccies of the Sensible team dressed in stupid army clothes came up, just like they did on the floppy version of the game a year ago. Bum.

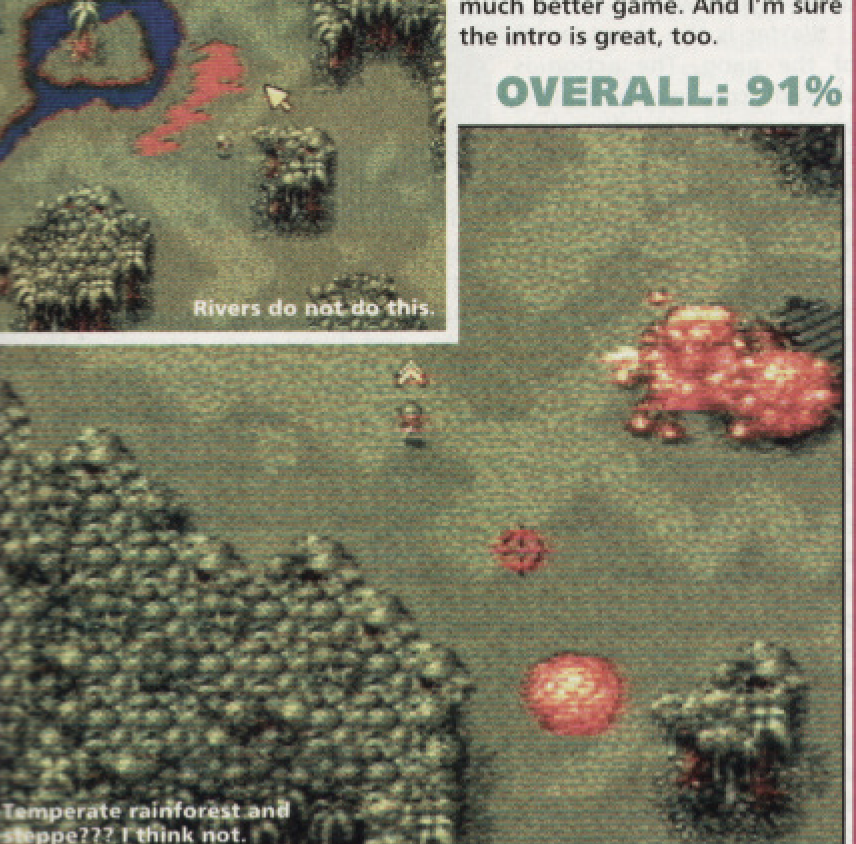
A swift call to Virgin gave the answer: we haven't got an FMV cartridge for our CD32. And, of course, you need one to run the intro. Now, while — as we all know, I'm sure — FMV (Full-Motion Video) gives the best quality animations and films and stuff ever, it's no good if you haven't got a bloody cart. And seeing that only the boss of Commodore (and perhaps his mum) has got an FMV cartridge, that's no blimey good to us, is it Mr Sensible? Or should I call you Captain?

Anyway, aside from the fact that we can't comment on the new fab intro, the game is identical to the floppy version. Which means you've got tons of levels filled with all kinds of war scenes: jungle, desert, Arctic; lots of soldiers to kill in the most disgusting and outrageous manner; lots of grenades, rockets and machine guns to loose off; lots of everything, really.

Controlling the game is identical, too — if you have a mouse you can plug that in and, er, go; while the joypad is only a half-reasonable substitute. Using the direction pad to move the cursor around the screen is great for moving your crack troop, but the cursor is also used as a gun sight. So a small limitation of the control shows up when a nasty enemy runs up to you from behind, and suddenly you have to whip the cursor from one side of the screen to the other — it just doesn't move quickly enough. Having said that, it's a fast-action game so I can't see how Sensible could have done it differently. It's still fab; but if you're buying it get a mouse too — it makes for a much better game. And I'm sure the intro is great, too.



OVERALL: 91%



Rivers do not do this.

Temperate rainforest and steppe??? I think not.



I talk to the trees. But they don't know my name.

Bird, bees, cloaked frog, coins... I'm a tea-pot.

SUPERFROG

CD32 ● Team 17 ● £14.99

Team 17's *Superfrog* is, like *Cannon Fodder*, a game which has been out on floppy for ages and has only just seen the light on the CD32. Unlike *Cannon Fodder*, though, *Superfrog* is showing his age. It's a platform game, you see, and if ever there was a bad time to release a platformer it's now, in-between the newer, sexier *Ruff 'n' Tumble*, *Putty Squad* and *Aladdin* (see page 51).

Technically it's fantastic, which isn't really surprising from the Team 17 boys who are famous for 50Hz-scrolling masterpieces. I mean, take *Alien Breed* — you can still happily pick up a copy of that now, and it will play just as well as it did a couple of years ago.

With *Superfrog* you can expect super-smooth scrolling, plenty of colour, and cutesy enemies from hell just dying for you to bounce on their heads. But there's something wrong: compared with the more recent platformers (admittedly, perhaps slightly lower in the technical division) *Superfrog* doesn't feel right.

When he runs he runs as fast as Sonic, but he jumps way too far and too slowly. He's weightless, seemingly, which makes for less-than-startling realism, and it makes jumping around and bopping the enemies on the head stupidly difficult. This is also a criticism of Ocean's *Kid Chaos*, except the Kid has loads of momentum too; so when he starts a running jump it's rather difficult to stop him.

Apart from that, though, *Superfrog* has everything else pretty much sewn up. The same Eric Schwartz (famous American animator dude) animation appears at the beginning, which means really there are no differences between this and the floppy version. Neither *Ruff 'n' Tumble* nor *Aladdin* are likely to make it to CD32, and they wouldn't be as cheap as 15 quid even if they were, so for a half-decent challenging platformer it's, er, super. Frog.

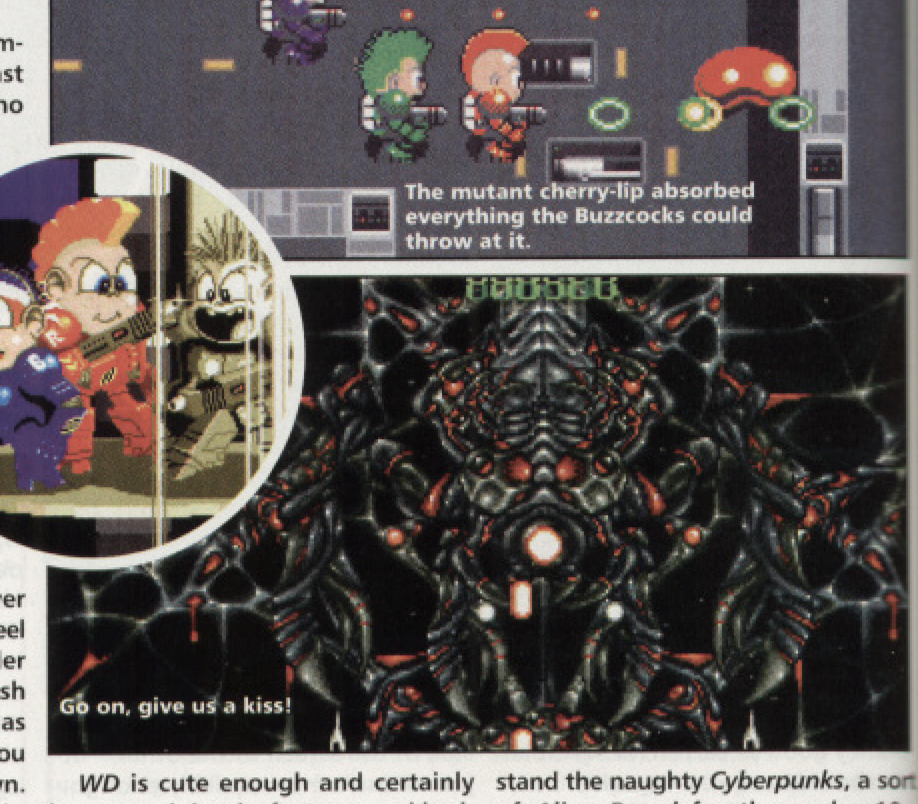
OVERALL: 85%

REPLAYS!

You won't believe this, but Harry has quit the Replays team after last month's Rorkes' Drift fiasco, storming out and vowing never to work with amateurs again. Fortunately, Matt Broughton is cheap, cheerful and pathetically keen, so Harry can get stuffed. So please Mr Music, will you play...

CORKERS COMPILATION

Core Design,
£19.99



The mutant cherry-lip absorbed everything the Buzzcocks could throw at it.

Go on, give us a kiss!

Core seems to have had a number of releases over the past year which, while being in no way stinky, have only just scraped over the 80 percent threshold of 'overall extreme goodness' without making an indelible impact. Well, hold that thought for a moment because, though only 'Pretty Smart' games in their own time, *Wonder Dog*, *Cyberpunks*, *Blob* and *Blastar* have now joined forces to become one hell of a bargain package.

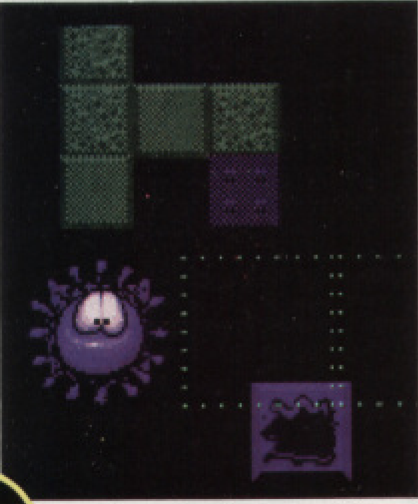
Blob is the first of the games (well at least it is as far as the cover illustration goes, I'm sure you can feel free to load the games in any order you want!) and is the most puzzlish game of the quartet. You're about as basic a character as you could be. You can bounce up. And down. And move a bit in the air. There are some 50 levels to complete and all the platforms are shown in 3D, from above.



The Tom-a-to-ibitz from the planet Spew are a hostile race of intergalactic lager blooded prunes.

As you play, *Blob* bounces up and onto higher levels, or drops down to lower levels, looking for the exit and making use of special tiles that appear on some of the platforms. Fans blow *Blob* away, while switches must be toggled — you know, the standard puzzle/platform stuff — while you try to avoid banging your head, or spinning off into space.

When I reviewed *Blob* as a full-priced game, I found it far too frustrating. It's harsh because it penalises you if you fail to judge each jump absolutely correctly. *Blob* is an ace character, but I bet you'll get a bit sick of watching him fall off into infinite space, just because you jumped a hair's breadth off centre. Still, we like a challenge on *The One*.



Cute, but not quite patronising enough for *Take Hart*.

Next up is *Wonder Dog*, an above-average platformer, with an above-average character. There's no point in giving you a run-down of what to expect, because if you've played a platformer, you'll know all about secret rooms, moving platforms, bonus icons etc.

WD is cute enough and certainly has enough levels, features and baddies to keep your attention, and that's it really. If you like platform games, this has just about everything you could need without threatening to blow you away.

Blastar is the shoot-'em-up of the gang. The action is viewed from overhead and you use a 'rotate left, rotate right, thrust and fire' arrangement to control your ship. Each level presents you with a specific 'planet' that wraps-around after every six or seven screen's worth, and includes a number of targets that must be found and destroyed to move on to the next.

A scanner in the bottom of the screen goes some way to prodding you in the right direction, while a variety of unfriendly aliens keep you on the move. You can grab yourself some improvements to your ship every now and then, increasing firepower and overall ship performance — but other than that, just fly around and kill everything you see.

Blastar is nowt incredible, but with an interesting graphic style and good end-of-level guardians, it's just enough to give your kids a treat. Certainly one of the stronger titles here.

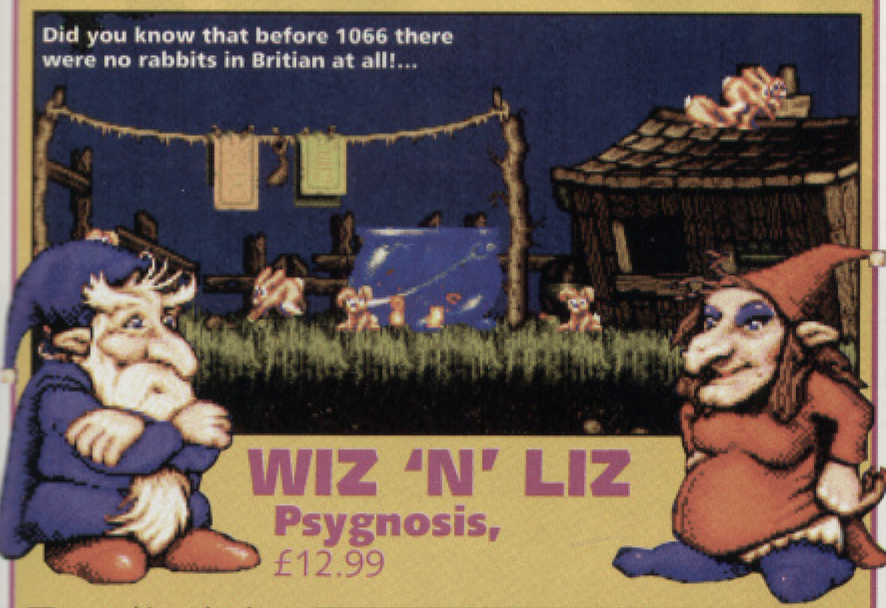
Last in the queue at the fish shop stand the naughty *Cyberpunks*, a sort of *Alien Breed* for the under 10s. Combining elements of *Chaos Engine* and the aforementioned Team 17 classic, *Cyberpunks* puts you in charge of a team of brave diddy-marines who must battle their way through five missions. Each mission is split up into smaller bite-sized pieces and plays across a number of ship decks.

Along the way, aliens must be killed, keys must be found, health must be monitored, and extra weapons and toys must be collected. It looks a bit primitive, but *Cyberpunks* doesn't actually play too badly, and if you enjoy a touch of the old exploration it's fairly rewarding. Not bad, but not brilliant.

So, in conclusion, and by way of summary, there's no real runt in this package, because everyone is catered for. Everyone will pick out different favourite and a different, er, 'dog' once they've gone through the lot. I personally got bags of enjoyment from each and every one of these games, and at a fiver apiece, I find it hard to fault the overall package. Definitely worth purchasing if you've never seen any of these titles. [MB]







Did you know that before 1066 there were no rabbits in Britian at all!...

WIZ 'N' LIZ

Psygnosis,
£12.99

Looking back at my original review of *Wiz 'n' Liz*, I can see that I didn't give it enough credit — especially as a two-player game. Unfortunately, it just seems to be one of those games that you don't really get into until you've play it for weeks and weeks, and then realise that you're still playing, and still having fun. (Right Matt, you're sacked then — Simon).

Wiz 'n' Liz really requires two reviews because, to its credit, the two player game is a completely different case of apricots to the one player game. As a one player game, things are very simple and very cutesy-consoley. You play as Wiz or Liz, and have the simple task of saving all the 'wabbits' that have been stolen by an evil being high in the sky. There are a number of 'worlds' that must be explored, and it's your task to collect the aforementioned bunniform cuddlies within a strict time limit as you go. As the lop-eared losers are retrieved they'll leave a little pressy on the mat; perhaps an extra time icon, a piece of fruit or veg. At this point I'd like to point out that, no, I haven't gone surreal, these pieces of F 'n' V are invaluable to you, as they can be mixed together to produce a variety of power-ups, bonuses, and sub-games (and presumably yummy curries — Simon.).

Half the fun of *Wiz 'n' Liz* is in experimenting with the spells, because with about thirty different ingredients to choose from, and with each spell using just two, you can imagine how many variations there are to be tried out. (That's, 900 mate, if I'm not very much mistaken. Probably. — Simon).

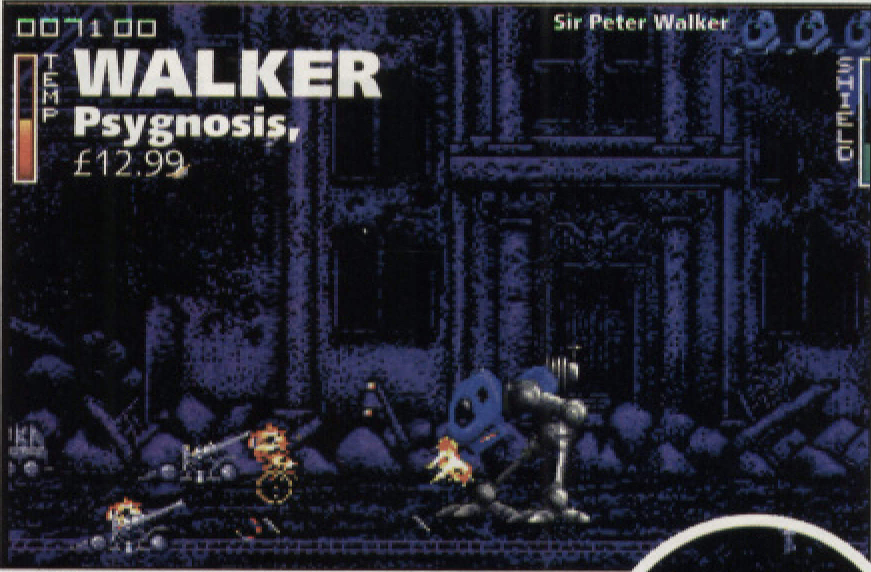
...just Hares. Bunnies were imported from Normandy by the er, Normans...

... And If I get much more boring I shall turn into a gimlet.

As a two player game, *Wiz 'n' Liz* split up to play against each other in a split-screen competition. In this challenge, the spell element of the game is removed and replaced by a 'get all your coloured wabbits before she gets all her coloured wabbits' affair. When it comes to really fever-pitched two player battles, *W 'n' L* just can't be beat. Rather brilliantly, the programmers also thought to add a handicapping system, so if you're playing against someone who's better or worse than yourself, you can still make it a worthwhile challenge, and not just an whitewash.

If you weren't tempted by this little cracker first time round, I would urge you to get your hands on a copy at this budget price. You won't be disappointed, I guarantee. [MB]

OVERALL 93%



WALKER

Psygnosis,
£12.99

If there's one thing the game and film makers appear to have got consistently right over the past few years, it's creating bloody scary machines. Forgetting how cute R2-D2 was for just a second, think about how you felt when ED-209 was chasing that bloke in *Robocop*, or perhaps that nasty piece of work, *Robocop 2*, with all its devilish attachments. Even bloke-features, Siggy Weaver, looked fairly pant-filling in her automated lifter suit. Well, old ED-209 certainly has a lot to answer for, because it's hard to think of a futuristic game since that hasn't featured some looky-likey thing from hell, complete with a crunching, stomping walk. My evidence, ladies and gentlemen of the jury — *Walker*. (What about that walking thing in *Thunderbirds?* It was utterly crap and fell down a big hole in episode 1 — Harry).

If there was ever an impressive fighting machine, it's your vehicle in this mindlessly violent Psygnosis game. Parking is not a problem in this little baby, just open your enormous chain guns on anyone nearby, and then sit yourself down on top of their spazzy Volvo. Oh yes, *Walker* is one mean, er... further mocker.

I think the game features the simplest concept Psygnosis has ever put out (apart from LAH which was simply a piece of poo); walk along, and if anything other than little old you appears on-screen, blow it up. You have, as already mentioned, a 'larger than average' gun, while can either be aimed manually with the mouse, or used with an automatic lock-on for the larger vehicles.

Your Stars with Patric Walker.

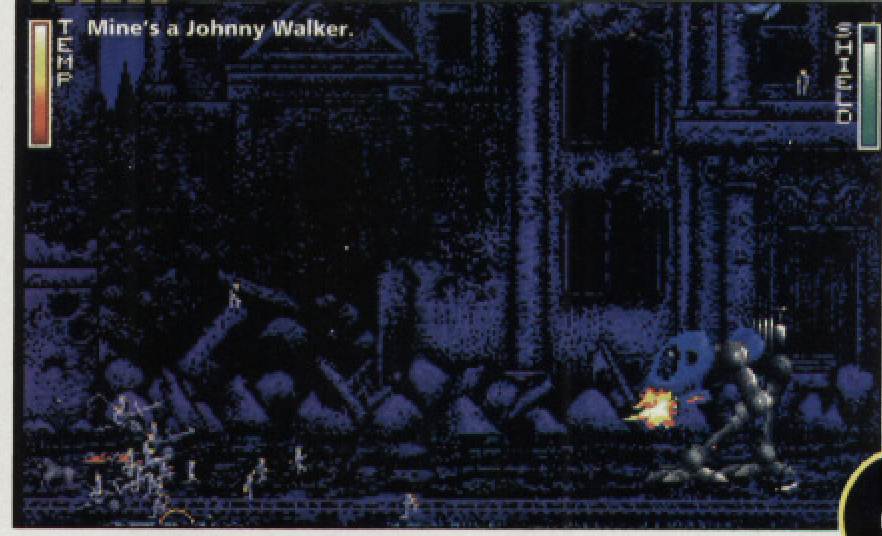
As the game progresses, the *Walker* passes through various time-zones; first you take on WW1 bombers and horse-drawn soldiers, and finally arrive panting slap-bang in the middle of a futuristic battle.

The game is simple mayhem, and apart from having to control the walker's movement with two keyboard keys, is a simple matter of putting the mouse cursor where you want death, and pressing fire.

If you crave severe damage and aren't too worried about the moral implications of killing about fifty people a minute, *Walker* could be right up your entrance. [MB]



OVERALL 82%



Mine's a Johnny Walker.

KILL ZONE

THEM

Join us on this month's gilded cusp, and follow our flight of goose-feathered flèchettes into the very heart of Theme Park. Tilt with us at the very tush of reason to un-horse your Universe; know too that we shall dally on the neb where Litil Divil sports with its amusing vowels, and then excitedly and by way of acumination plunge headlong into Kid Chaos, before urging one last trembling buss on our Benefactor's end.

THE ALEX TROWERS GUIDE TO THEME PARK

This guide gives the basic and fundamental hints and tips to playing Theme Park. The more you play, the better you'll get, and you will soon develop your own style and method of play as well as strategies for designing the ultimate theme park. Everyone has different preferences, so each player will develop their own techniques for dealing with the problems which occur.

Getting Started

My first piece of advice is aimed at those who are new to the game, as well as those who have dabbled without much success. The tutorial is there to aid the first time player. It introduces the basic elements of paths, queues, rides and shops gradually, before dropping you into the game with, hopefully, a fully functional Theme Park. The result of this tutorial is a very competent place to start expanding your empire.

Basic Advice

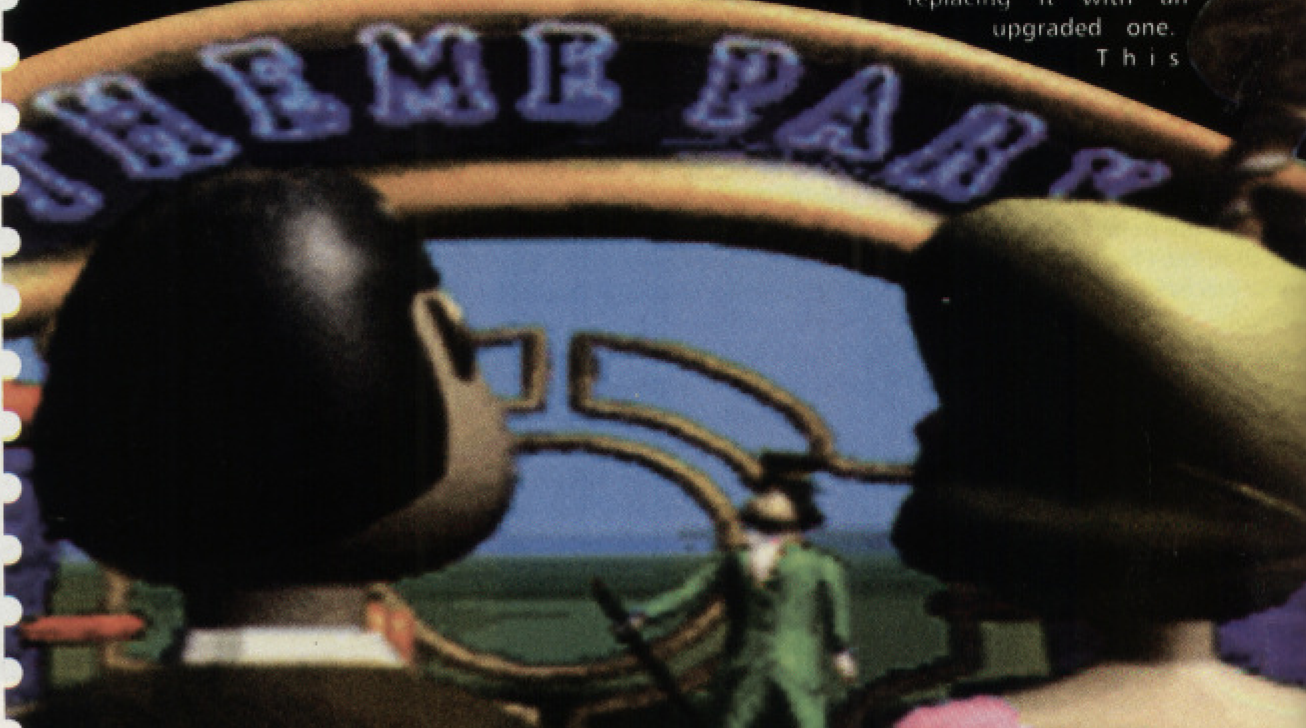
The little people are very fickle. They are not easily pleased, and the slightest thing makes them unhappy very quickly. You must always listen to what they tell you. Keep an eye on the thought bubbles that appear above each little person's head and react accordingly. If several people get hungry in the same area, you should consider building a food stall of some kind nearby. Likewise if several people are upset about the cost or prizes of a stall then you should either lower the price or raise the prize.

Don't try and build a monster of a park on your first go. Start to build up from a small but well maintained base. That way you won't suddenly find yourself out of your depth with everything going wrong at once: it will happen gradually. Don't be afraid to remove rides that are placed incorrectly. It is better to lose the money for buying this one ride than distract your valuable Mechanics from repairing your star attraction so that it blows up with people on it.

Rides

The park with the most rides tends to make the most money. More rides mean more punters, and more punters mean more money which allows you to research better rides. The little people prefer a large variety of rides as opposed to loads of identical ones. This doesn't mean that you should only have one of each ride in the park, you should just choose a different ride over an existing one.

As rides get older they don't last as long before they need repair. When this starts to happen, you should consider selling the ride on and replacing it with an upgraded one. This



E PARK

will put less strain on your Mechanics and generally make everyone happier.

Shops and Stalls

One of the greatest source of income can be achieved with a well-placed shop or stall. They provide welcome instant cash returns and also serve to keep the little people happy. They do have two drawbacks: litter and stock.

Litter is the major problem as nobody likes a messy park. If there is too much litter then the little people will start to stay away from the park, and you certainly won't win any awards at the end of the year. Certain shops such as the coffee shop have litter bins inside and so take care of their own litter, although they are not quite as effective as Pokey's Cola for quenching thirst. Whenever you buy a shop that produces litter you must make sure you have sufficient Handymen to combat the litter problem.



The other main problem is keeping the shops well stocked. A shop that has run out of stock is no use to anyone. You should always keep an eye on your shops to ensure that they have sufficient stocks to last, and if they haven't you should order some more immediately. Try to learn how often you need to restock certain shops, and get into some form of rhythm so that you don't have to keep looking around the map at all of your shops. If the Advisor tells you that a certain shop is running low, and you haven't already sent off an order for that shop, then you should immediately order some more to minimise the amount of time that the shop is closed. If you are playing in Sandbox mode then you don't have to worry about this.

Stalls can be a very lucrative method of gaining some much needed cash. They can also upset the little people who feel that they are being conned in some way. Try to match the cost of each game with the chance of winning, and the prize value if they do win. Don't try to fleece the punters too much as they aren't daft and they will soon see through your attempts and stop coming. A small cost and prize, coupled with a moderate chance of winning provides a more reliable income than a risky high-cost high-prize lower-chance stall.

Stalls have the added bonus, in that they entertain the people (although not as much as rides) and don't produce litter. They are also smaller than rides, and can be slotted in several small places around the park. The little people tend not to have a go at the same type of stall so, as with rides, variety is the key. Of course to have this variety you must research it...

Features

Trees, fences and lakes should never be underestimated. A featureless park is a bland one, and is unlikely to win any awards. Features also impress the little people who are new to the park, as well as making it look nice on-screen. In addition, it's a lot more exciting to scream around a roller coaster that dives and twists through a dense forest, narrowly missing a variety of trees.

Staff

The number and type of staff that you have employed at any one time can make or break your park. As soon as you start placing shops that leave litter you should start employing a Handyman. Likewise, as soon as your first ride starts to break down you should employ a mechanic. Entertainers are very good, especially in the times where most of your rides are being repaired or it is raining. A slightly more detailed look at all of the staff types follows.

1 Handymen — These should be employed the instant litter starts appearing on the ground. Keep an eye on any new Handymen that you employ as they might start getting confused by the layout of your paths, and end up missing large areas of the park that need to be cleaned. If this is the case, you may want to control their movements using the waypoint navigation system on their icon bar.

2 Mechanics — These should be employed as soon as your first ride shows signs of breaking down. They spend half their life eating sandwiches, so you must keep a watchful eye on them. More often than not a mechanic will get to a damaged ride before it completely blows up, but if there is more than one ride in trouble then you should direct the mechanic to fix one immediately, and either shut down the other ride or hire another mechanic. A single mechanic can usually maintain three or four rides successfully. This



SICK CITY 2000?

Roller coasters are the best rides ever, but they're also the most prolific bringers of the one they call 'vom' into the otherwise pleasant world of the Theme Park. When the little people get off, they'll most likely be horribly ill — especially if your coaster has lots of twisty-turny bits. Now, there's a fine line between lots of excitement and lots of puking, so the chances are you'll find the odd tiny boy or girl upchucking here and there (and possibly everywhere).

So, if you can't stop it happening, the least you can do is clean it up quickly. If you leave it lingering on the footpath, you could start off a full-scale sick war between your visitors who pass by the spot. So, get a handyman and make him patrol the trouble areas — basically, anywhere near a roller coaster or another spew-crazy area. Do this by simply selecting the handyman, and click on the icon with two blobs in it. Now click on the single blob icon, and lastly click on the entire area of path you want him to cover.

is just a rough guide as it will vary with the quality of the rides, how often they are used and for how long.

A slightly risky tactic is to slow the speed of a damaged ride right down while the mechanic is fixing another ride. Hopefully the ride won't blow up in the time it takes for the other ride to be fixed, and the Mechanic can then fix the new one. The upside of all this is that you only have one Mechanic employed, and the little people always have at least one ride that they can go on, as opposed to having two closed rides to look at. If it works, it works well. If not then it's disastrous.

3 Entertainers — These should be placed near queues that have a particularly long wait time, to ease the stress caused by waiting to get on the ride. In addition, at least one Entertaine[r] should be place[d] somewhere near t[he] park entrance. This w[ill] allow him to hand out umbrellas [to] people entering the park when it rain[s].

4 Guards — These need only be hire[d] if Thugs start appearing in the par[k]. You will notice the Thugs when y[ou] start seeing beaten up Entertainers, a[nd] rides start breaking down a lot fast[er] than normal. When Thugs appear y[ou] must deal with them immediately. Hi[re] plenty of Guards and try to move yo[ur] Entertainers away from trouble area[s]. Guards will only escort Thugs out of t[he] park if they see them doing somethi[ng] nasty like kicking an Entertainer [or] breaking a ride, so you may need [to] move the Guards around quite a b[it].

Park Layout

When designing your park, try to thi[nk] about what the little people will wa[nt] at any one time and place thin[gs] accordingly. Place a Balloon Shop rig[ht] near the entrance so that the peop[le] part with their money while they're s[till] happy. This will put them in a go[od] mood for the rest of their stay unle[ss] anything bad happens.

People get enjo[y]ment out [of] goi[ng]



on rides and winning on stalls, so try to cut down the amount of time they spend walking between one attraction and the next. One method is to have a straight path with rides coming off either side of it. Each ride is butted-up against the side of the path with the entrance around the back and the exit leading back to the main path. A short queue should link the path to the entrance. Try to stagger the rides on each side, so that anyone leaving one ride is pointed straight at the queue entrance to the next one.

In this method the little people will zig zag between the rides and the amount they spend just walking and not being on a ride is minimal. The major disadvantage with this method is that it doesn't leave much room for decorative features which make the park look nice, and this may put some people off.

If you start making a complex path system with rides and stalls all over the place, then you will have to place signposts down so that people know where they're heading. If a person comes across a sign pointing to a ride that they want to visit, they will feel happier about walking towards it as opposed to just wandering around aimlessly. Also, signposts that point toward the exit allow annoyed people to leave quicker, and not wander around for hours getting more upset.

Unhappy people tend not to go on rides or buy things from shops, so they just clutter up the park and reduce the number of happy people in there. As a result of this, your reputation and popularity suffer somewhat; so they are best off out of the park and out of your hair.

Another method of park design is the one-way method. The park is organised in such a way that the people have no choice but to walk around the park in an organised and orderly manner. This has advantages in that you should be able to work out exactly what any person will be requiring at any one time and be ready for it. In addition, the need for signposts is greatly reduced as there are less junctions for people to start worrying about. The problem arises when too many people enter the park. Queues fill up and so people are unable to go on all of the rides. Due to the one-way structure of the park, they are unable to return to rides they may have missed, so they are not getting the full enjoyment factor out of your park.

Awards

At the end of each year you will be presented with various charts showing exactly how well you are doing. In addition, there are also several awards that get handed out if you happen to be doing particularly well in certain areas of the park. These awards are great things to aim at, because they not only improve your reputation, but also add a substantial amount of money to your bank account. They are also a measure of how good you are doing in relation to your opponents. If you are constantly winning the 'Good Technology' award then you must be more advanced than all your competitors.

Keep your park running smoothly and you should pick up a couple of neat awards. If a ride blows up, then it's unlikely that you will win the 'Ride Safety' award, and since there is no 'Most People Maimed or Seriously Injured' award then you could be losing out.

If you concentrate on winning a single award at a time, the money you gain from this will enable you to do better at winning the others.

General Tips

- Open your park immediately on starting the game. This allows one or two customers to appear even if most stay away.
- Slow the game speed down when designing the park. This will allow you more time to place rides and give you a small amount of leeway when playing the game.
- New rides are very important, and you should always have some money placed in research for them. This will aid you in gaining the 'Most Advanced Park' award.
- When positioning rides, allow for the fact that you may wish to move the entrances and exits.
- It is always worthwhile buying up your own shares, not only to prevent yourself being bought out but if your park does well, the value increases and can be used for extra cash later.
- When ever you add a new ride to the park you should immediately increase your ticket price. The more rides you have, the more you can charge the customers.
- Try to buy new rides as soon as they become available.
- If you notice a large amount of litter building up, then it may be a good time to increase the price of your food stalls. Don't forget to clean it all up afterwards however.
- Try to ensure that the queue lengths are long enough to support all of the people who may want to go on the ride. People won't join a full queue and so they will miss out on the ride.
- Make spare Handymen work exclusively outside shops.
- If you have more than one of the same type of ride, you should position them quite far apart.
- Always have stock for your shops on order. You can always delay its arrival by re-ordering.
- Never leave your park unattended as there is always something you can be doing. This is especially true of larger parks, because they are much harder to maintain.
- Large capacity rides need bigger queueing areas, as they take more people to fill up.
- To begin with, certainly try to have at least one of every ride in your park.
- Don't even think about having a firework display — it may cheer up the punters but it will ultimately cripple you financially.
- Research is very expensive, so don't give it maximum funding until your park is well established. Cut the funding the moment your bank balance looks less than healthy.
- Increase your ticket prices whenever you introduce a new ride, or when your Advisor tells you you're being too generous with money.
- To make more money, add salt to the fries and position a Cola stall next door so the thirsty people can go and buy a drink.

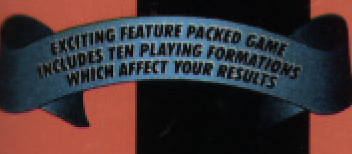
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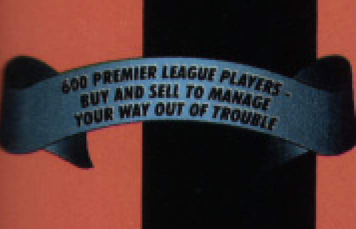
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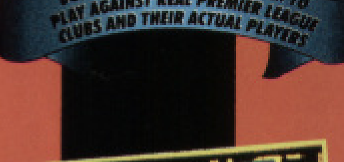
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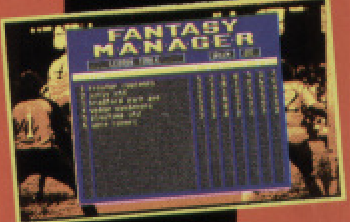


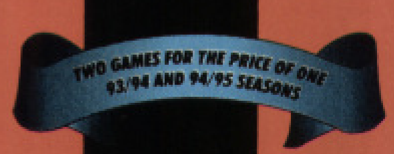














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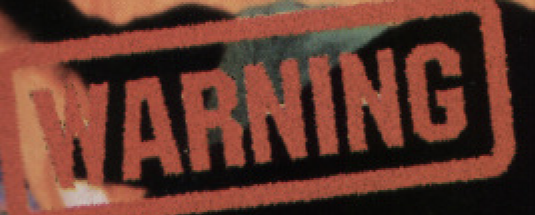
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UNIV

The Universe. It's big. Or is it? Maybe it's quite small. Maybe it would fit on a pin-head and our universe is just one of many pins, a small yet vital component in successful dressmaking, tucked away in a cosmic sewing-box? Perhaps we're being used even now to tack the hem of a pretty red-haired girl's skirt. Ah, but does her nose turn up at the end?

To start with, walk left and pick up the circuit board on the barren planet. You also need the bent metal bar and the small rock. Make your way back to the satellite by jumping on the spinning meteor, then onto the service duct.

Once at the satellite, insert first the bent metal bar into the panel, then the circuit board. Now you can use the console. First select 'Connect Channel', then 'Gavric Homeworld'. Now use the panel again, select 'Set Filtration System' and make sure it is off.

When you get to the Gavric homeworld, push the larger of the two service ducts on the left. After falling down onto the planet pick up the mirror - you can ignore everything else. As before, find the spinning meteor, jump on it, then jump onto the service duct and make your way back to the Gavric homeworld.

Walk around the corner on the left until you hit a dead end where you'll find a heavily guarded door. Throw the mirror at the door to destroy the lasers, then the alien will tell you to go the Silphinaa's house - it's the one in the middle. Use the intercom and you will be invited in.

After your conversation with Silphinaa, the guard droids will arrive. Attack the keypad with the metal bar to get access to upstairs. Open the cupboard and put the suit on. Use the arm computer with the main console - you can now use the main console, so select the window shutter.

Jump out of the window, and when you land, use the arm computer with the PTV. Now jump into the PTV. Once in the car, insert the key card into the anti-theft device on the left. Enter the personal PTV number on the panel to the right of the large monitor in the middle of the screen. You can find the number in 'A Joyrider's Guide to Paralela'.

Once you are on your way, you will encounter Snorglat - after talking to him, navigate a course for Balkamos 7. When you get onto the planet surface, find the crashed spaceship and pick up the domestic droid. From the spaceship, go right, down, down and then pick up the canister of pest repellent.

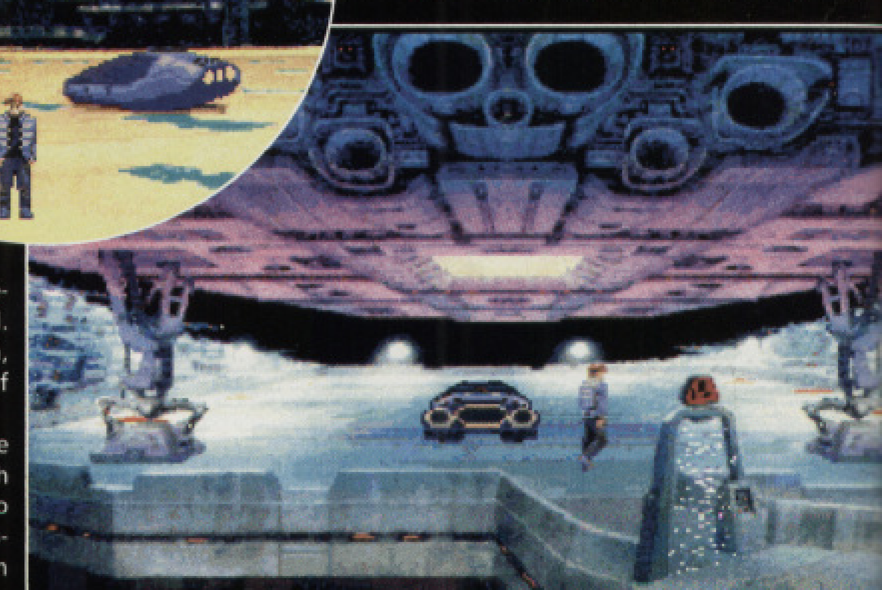
By this time the aliens will have stolen your PTV, so you'll have to search for it. When you locate it, you'll have to remove the aliens first. Fit the domestic droid and the canister together, then use them on the aliens. Jump back into your car and blast off - once in orbit navigate a course for Jor-slev 4.

Descend to the planet and select the top left quadrant. Throw the small rock at the alien to kill it, and collect the blobs using the domestic droid. Go back to the car and select the bottom right quadrant. Head left, and left again to get to the hermit's hut. Talk to him and offer him the small blobs to eat. In return, he will give you a crystal of Carvite.

Return to your car, jump in and take off from the planet. Navigate a course back to the Pfallenop Asteroid Cluster. When you meet Snorglat again, offer him the Carvite and he will take you to the Wheel World. When you arrive, Snorglat will shoot you - luckily you are only stunned. Get up and jump in your trusty PTV.

Select the landing bay - ref 40e. Once there, push the robot down the hole and jump back into the PTV. Now select the loading bay - ref 1h. Head for Kaleev way where the shops and ta[...] are. Go up the escalator on the fa[...] right, then up to the raised platform. Examine the monitors on the right until you find the dispenser - this dispense[...] Carvite. Use your ID card with the dispenser and select 'Press to Order' from the display.

Find the bar and talk to the security officer (Tharon T'huk). Offer to buy him a drink. Once you have the brandy, combine it with the Carvite. Talk to Tharon again and he will drink the





drugged brandy. Head back to your PTV, but before you get there you will be accosted by the healer. He asks you to help him get his hand back from the nasty Packers.

Chase the Packers in the arcade section, get the hand back and go back to Kaleev Way. Take the star chart from the healer and follow him - you'll be chased by Baron Kaleev and the guard droids. After the chase, walk to the lift and use the cable with the lift. Walk to the right through the narrow passage - ignore the tramp.

Walk to the small bridge, then jump onto one of the monorail carriages. When you get to the station, jump onto the support rather than the roof of the station. Leap to the lower entrance, then walk to the door in the lower right corner. Now use the domestic droid with the air filtering duct (the small hatch to the left of the door).

Use your ID card with the terminal which is next to your dead droid. Buy a ticket for the Mekanthallor Galaxy, then go through the door on the left. Put the ticket in the ticket machine and board the shuttle. Use the lift console, and select level one when you're still on the spaceship. Listen to the two men talking when you exit the lift, talk to them and say you will look after the healer situation.

Head left and enter the first room you come to - this is your room. Listen to the message from the rebel telling you about the bomb. Use the intercom in your room, select level three and speak to Myrell. Leave the room, go back to the lift and select level three. Try all the doors using the intercoms until you find Myrell. Enter his room and talk to him - he will give you the second piece of the star chart. Now leave the room.

After the bomb knocks the girl out, pick up the PTV card from her body - ignore the gun. Go back to the lift and head for the launch bay. Examine all the PTVs until you find one that's identical to yours. Jump in, and navigate a course for Ankarlon 5. Descend to the planet surface and select the top left quadrant. Go left and pull the metal bar from the pile of junk.

Locate the terminal on the crawler - it's down and to the left of the flashing lights. Insert the bent metal bar into the metal cover. You can't do anything else here - you need the power gem, so head back to the PTV. Navigate a course to the planet Daavlov Karv. Descend to the planet and select the top-right quadrant. Walk right and then right again, until you reach the shrine.

Combine the two pieces of the star chart, then combine it with the metal bar. Insert the metal bar and chart into the recess - you will be transported to Haldebar. Walk right, pick up the small rock if you need it. Each of the worn stones acts as a switch to turn off all the lasers. Tread on the stones in the following order: bottom right, top right, bottom left, top left, then top middle, and finally bottom middle.

When you reach the last stone, don't step off it. Throw the small rock at the power gem, pick it up, then run back to the portal. Jump over the gap in the bridge and go through the portal. This section must be done quickly. Jump into your PTV and navigate a course for Siriuf 2, then to Ankarlon 5.

Descend to the planet and select the top-left quadrant, then walk left. Use the power gem with the terminal, then the arm computer with the terminal. The terminal will show some information written in an alien language. Select the middle option of the three offered, and you will be taken to the crawler via a transport beam. Talk with the pilot and he will give you a cloaking device.

Head back to the PTV and get back into orbit. Navigate a course back to the Mekanthallov Galaxy to meet up with the Colossus. Talk with Man-Brute. After arriving at Coros, use the transporter machine on board the Colossus. After your PTV has been stolen, walk into the city and talk to the waiting man (Doshiv). After Doshiv tells you about the passages under the wall, go back to the street where you met. Talk to the ornamental robot.

Go and talk to the sentinels who will tell you to go away - not too kindly. Talk to the ornamental droid and tell him that the sentinels have a message for him. When he comes back tell him that the password is Fish. Go back to the droid and pick up the batteries. Now combine the power gem with the cloaking device, and then combine the power gem with the batteries.

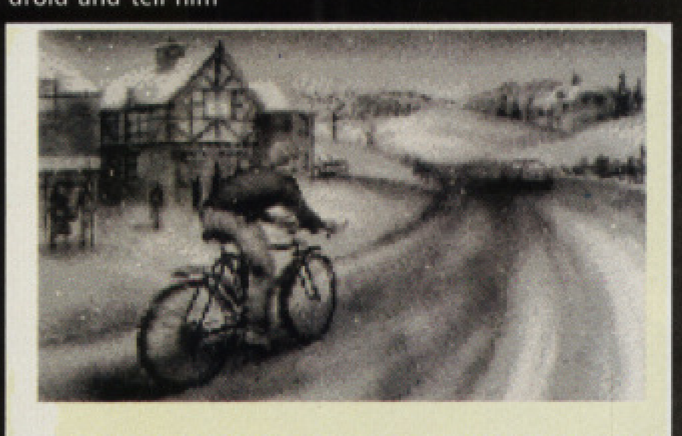
Use the arm computer with the cloaking device



and walk past the sentinels, then walk to the left. You will now meet Baron Kaleev who will try to kill you. He will fail. You will be able to get an ID chip which will allow you to talk to the robots at the wall. Make your way back to the wall, using the arm computer with the cloaking device to get past the sentinels again.

At the wall, tell the robot on the far right of the screen to blow a hole in the wall. Once in the tunnel, go right, up, right twice and up - wait for the robot to appear - then insert the bent metal bar in the rock. Now go up, right, down, up and right. Throw the ID chip at the lizard's head and jump over the tail to hide from the guard robots. Once the droid is killed, pick up the batteries. Combine the batteries with the power gem.

Go up, and as you open the hatch a droid will start firing at you. Quickly use the arm computer with the cloaking device, and get away from the hatch before it is destroyed. Head to the left, push the robot with his back to you - you have to be invisible for this to work. Exit up, and talk to Man-Brute who will give you his armour glove. Go left, talk to Kaleev until you throw the power gem at the huge gold robot. You are now at the end.



I zapped off down the road through the centre of town, that nowheresville place called Ashby-de-la-Zouch.

BENEFACTOR

Taken out of context, these tips make even less sense than usual. 'Throw the Merry Man into the coloured beamer.' It's just gibberish. I shall be telephoning the Drug Squad.

EGYPT LEVELS:

Level: Mother Of A Blow

A) Pick up the 'Gold Key' on the ledge above the right door way. Use this key to release the jumping Merry Man, throw him onto the left ledge and he will pull the lever making the floor appear next to the blowing whale.

B) Go to the blowing whale, climb onto the little floor in front of him, jump to the ledge above him and go pick up the 'Silver Key'

C) Use the silver key to unlock the doorway below the cell of the released Merry Man. Go through the door and Jump across the gap by the Ladder and pick up the colour can.

D) Load the colour machine, but watch out for Jabba-The-Hut! And now jump across and go pick up the 'Gold Key' next to the door above.

E) Use this key to release the Evil Merry Man, colour him and throw him onto the left ledge.

F) Help the two Merry Men onto the ledge and head for the beamer.

Level: Greed Wastes Time

A) Pick up the 'Gold Key' by the green slime below you. Go through the right tunnel, head down the slope, and exit through the left tunnel. Release the jumping Merry Man.

B) Go back through the tunnel and go pick up the colour can to the right, exit back again and jump across the gap on the now available floor piece. Go down the slope, pull the lever and go down the ladder and load the colour machine (and watch out for the Cave-Whale.).

C) Head back through the tunnel and pick up the 'Gold Key' on the ledge above, go back through the tunnel again and now release the Evil Merry Man. After releasing him, jump across the gap, go down the slope and down the ladder, and wait by the ledge where the last 'Gold Key' is.

D) Throw up the coloured Merry Man on the ledge, and he will pick up the 'Gold Key'. Pick him up to get it, go release the last Merry Man at the far right and now head for the beamer. Make sure not to hang around too long as you might get trapped!



Level: Hang Tough

A) Go down, jump across to the right, pull the lever above, pick up the colour can, go right, climb up and go to the door-way. Drop the Colour can, go through the door and pick up the 'Gold Key'. Go back through the door and go to the jumping Merry Man.

B) Release the Merry Man, go down and through the door, and throw the Merry Man onto the right ledge. Arm-walk across and jump on the platforms, and arm-walk again. Pick up the Merry Man. He has the 'Gold Key' for the Evil Merry Man below, throw the Merry Man onto the left ledge so that he can pull the lever.

C) Drop down to the entrance on the right, go through it, drop the Key and pick up the Colour can. Jump across to the left, and load the colour machine. Pick up the Key again and then head back to the Evil Merry Man.

D) Release the Evil Merry Man, QUICKLY climb up and pick up the Evil Merry Man again. Throw him up onto the right-hand ledge, then throw the other Merry Man onto the same ledge, arm-walk and jump across to the right.

E) Help the Evil Merry Man to the loaded colour machine and head for the beamer.

Level: Lemmings

A) Arm-walk to the right, then stand next to the red floor button until one Merry Man has passed you by. After he has passed, stand on the button and let one Merry Man fall down through the newly-opened hole.

B) Now QUICKLY, go down and pick up the first Merry Man, throw him up on the right ledge, go after him and pick him up again, Now throw him onto the right ledge again so that he will pull the lever.

C) QUICKLY run and jump up to the last lever and pull it. Now head back to the beamer as the Merry Men will exit through the Lemmings exit.

Level: Order Is Crucial

A) Run left and pick up the Gold Key, enter the door way and release the evil Merry Man, Throw him onto the right ledge and climb down, then load the colour machine.

B) Now head back to the beamer and to the right. Pick up the gold key (watch out for the Jabba-The-Hut thing), go through the door and release the Evil Merry Man (and watch out for the Jabba fella). Throw him onto the left ledge and drop down below to load the second colour machine.

C) Once the floor opens up to let you drop below, check that both Merry Men are heading for a loaded colour machine and then head for the Beamer.

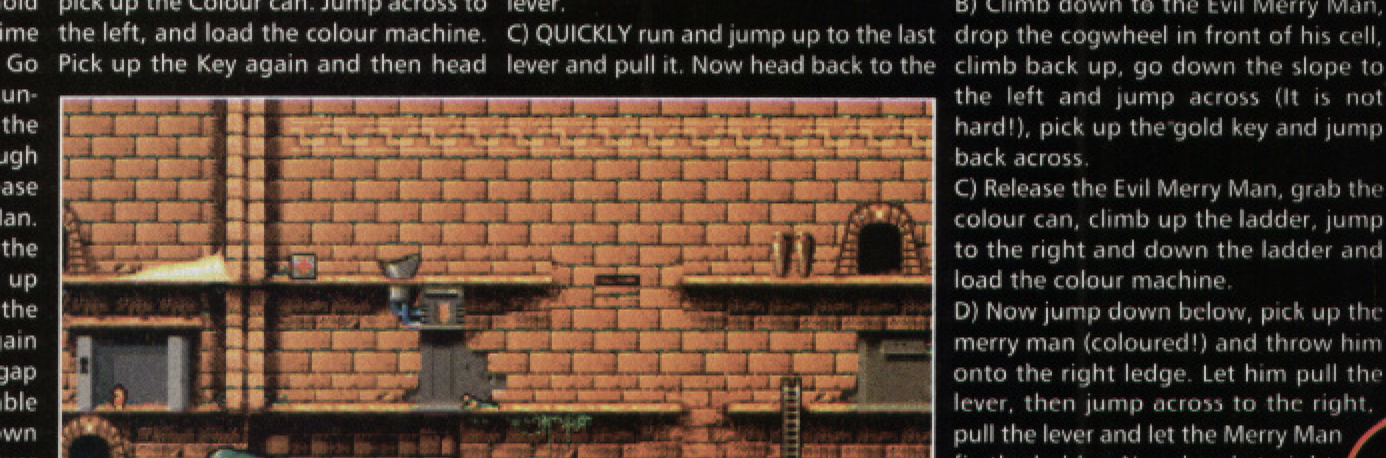
Level: Easy Jumping

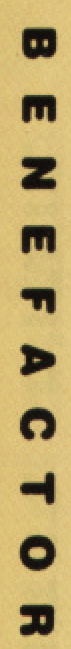
A) Go right and enter the door, Jump across and pick up the cog-wheel, jump back and and enter the doorway on the left-hand side.

B) Climb down to the Evil Merry Man, drop the cogwheel in front of his cell, climb back up, go down the slope to the left and jump across (It is not hard!), pick up the gold key and jump back across.

C) Release the Evil Merry Man, grab the colour can, climb up the ladder, jump to the right and down the ladder and load the colour machine.

D) Now jump down below, pick up the merry man (coloured!) and throw him onto the right ledge. Let him pull the lever, then jump across to the right, pull the lever and let the Merry Man fix the ladder. Now head straight for the Beamer.





LITIL DIVIL

General Hints

Move slowly down the corridors and keep looking ahead of Mutt - this helps you to avoid the Traps.

On all the levels, try to fully explore all the corridors because you will find money and food.

Save your game on each level then if you die you won't have to start again from the beginning.

Making a map of each level will help you to keep track of where you are - make sure you note where the shop is so you can go back to it to buy things when you need to.

As soon as you enter a room, find a safe place to stand while you work out what you have to do in each room.

To defeat the bridge monsters at the beginning and end of each level, the best thing to do is a combination of high and low hits.

Level 1
Spider Room

Object: to get the bug spray available from the shop. Stand either side of the spider's head. Press one fore button lets Mutt use the bug spray while the other makes Mutt stamp on the smaller spiders. Keep spraying the large spider until its head explodes - a torch then appears. Grab hold of it so Mutt can use it to scare the little spiders away.







Swamp Room

Object: to buy the bucket from the shop. Jump across the humps until you get to the face breathing fire in the wall. Jump onto the final hump just as the fire is dying down, then as soon as you land, press fire. Mutt will then take the bucket out of his pocket, lower it into the water and throw it at the face to put the fire out.

Siren

Object: to play a game of Simon. Jumping on the backs of the fish will make them spit out the symbols again. If you have trouble remembering the sequence then write it down!

Death Room

Object: to bash the skeletons until they crumble into a pile of bones, then jump on them until they disappear in a puff of smoke. You need to keep killing the skeletons like this until the demon gatekeeper disappears - now you can leave the room through that door.

The Arena

Object: to hit the green wrestler and knock him over. Eventually Mutt will pull out the pin that you have bought from the shop and pop the wrestler's belly. You are now free to leave the room.

The Furnace Room

Object: to set the dials on the wall so that the fire can burn the rope. The seal will try to stop you by messing with the dials so kick him across the room. The best way to tackle this is to set the first two dials and let the seal mess around with the last one. Now you can see where it needs to be set. You will get the anvil from this room.

Platform Room

Object: to pick up some treasure in this room while avoiding the bones thrown at you from the skeletons. Watch out for the teleport that takes you back into the maze. Go back to the teleport once you've got the treasure and you will be taken out of the maze.

LEVEL 2

ENTRANCE
DRAGON
GOODIES
SACRIFICE
SAVE
GOB
SKULL
EXIT
ARENA 2
WITCHES
ENDLESS TUNNEL
BUBBLE

Level 2
The Witches
Object: to empty the red, green and blue potions bottles into the cauldron. Now walk over to the cauldron, press your fire button and Mutt will stick his head into the bubbling mixture.

Sacrifice Room
Object: to pull the ropes in this sequence. Rope 2 once, rope 3 twice, rope 4 four times and rope 6 three times.

The Dragon
Object: to throw the jewels in the corner at the dragon's nostrils - eventually you will have blocked them up. Now he's stopped breathing fire you can leave the room.

Skull Room
Object: to play the game with the demon. An eyeball is placed under one of the skulls, the skulls are switched and you have to guess which one hides the eyeball. To choose the skull you think has the eyeball under it, walk over to it and press fire.

Level 3
3D Maze
Here the weights transfer between levels 2 and level 3 if you don't pick them up.

START
IN
LADLE
WEIGHTS
END
MUG

LEVEL 3
3D MAZE
SAVE ROOM

HOURGLASS
GOODIES
LASER
ARENA
SOLITAIRE
LAVA
SAVE
CHASM
DARK ROOM
EXIT
LEVEL 4

Level 4
Solitaire Room
Object: to g out. Move Mu left, left, forwa - you will sli back so go fo ward again, fo ward, left fi times, and fo ward four tim until you lea the level.

Chasm Room
Object: to open t door on the scre You need to jump on the platfor with the switches. Mutt can duck avoid things shot at him.

Arena Room
Object: to play tennis with the man a win to leave this level. Each colour b equals a certain tennis swing. Timing very important too as you must hit man with the ball about five times complete this level.

Laser
Object: to walk across the moving wa way while avoiding the laser. You ne to look in advance at what you're go to do, and the pattern of the mov walkways to make sure you don't e up in front of the laser.

SAVE

RODEO

ARENA

DEMON

CHESS

BAR

LEVEL 5

REAL DARK

GOODIES

GARDEN

MEDUSA



Hourglass Room
Object: to throw eyes into the skull's eye sockets, while avoiding being shot by the two goblins

Lava
Object: to get across the moving platforms frogger style, and collect the key to open the gate at the end of the level

Chasm Room
Object: to get to the other side: you'll have to reverse them to get back to the opposite side. Jump forward, right, forward, left, forward twice, right three times, forward three times, left twice, left again then jump back across, forward, left forward and right.

Dark Room
Object: to get the torch to complete the room. When you enter the room you are stood on a tile: one half is light grey, the other is dark grey. You need to switch the light half to dark grey. The rule is: whatever the colour is, you need to switch it to the opposite, i.e. light grey becomes dark grey and vice versa. By doing this, all the coloured sections on the right hand side of the tiles should be light grey.

Level 5
Real Dark Room
The same applies for this room as to the Dark Room on level 4. This room is a lot more complicated so it takes a bit more thought. At the end of the room, you should have all the tiles on the right hand sides light grey.

Garden Room
This is basically the same as the Skeleton room on level 1, but this time you need to be quicker jumping on the plants.



Chess
Object: to use Mutt to drop mines that will blow the man up. He will chase you, but he can only go in a straight line. You need to anticipate the man's next move, and drop a mine in advance as the mines take five seconds to explode.

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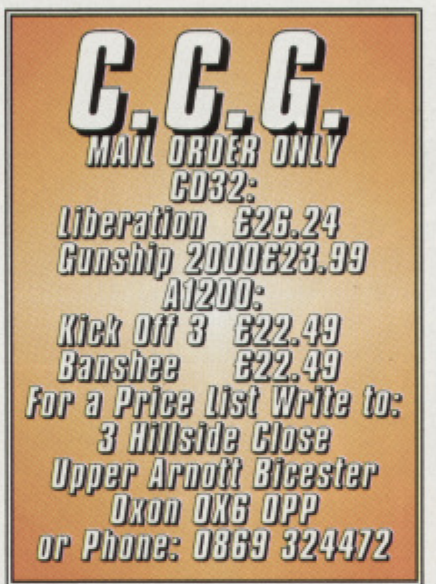
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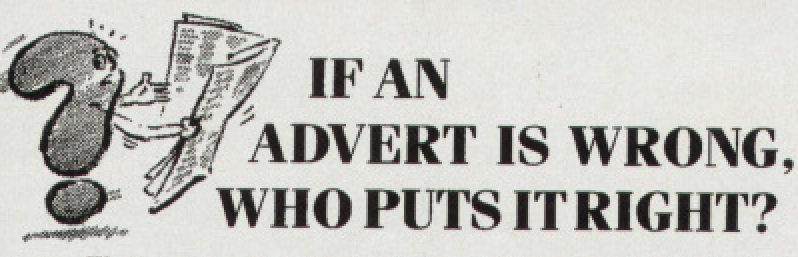
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LICENCEWARE

KID CHAOS

Kid Chaos. A shapeless juvenile goat? A soft leather disorder? A joke at disharmony's expense? No. Apparently its the rather catchy, alliterative title of a computer game, featur ing a violent, prehistoric, time-travelling child. Someone's been at the whacky baccy again.

Level Tips

3) Toy Factory

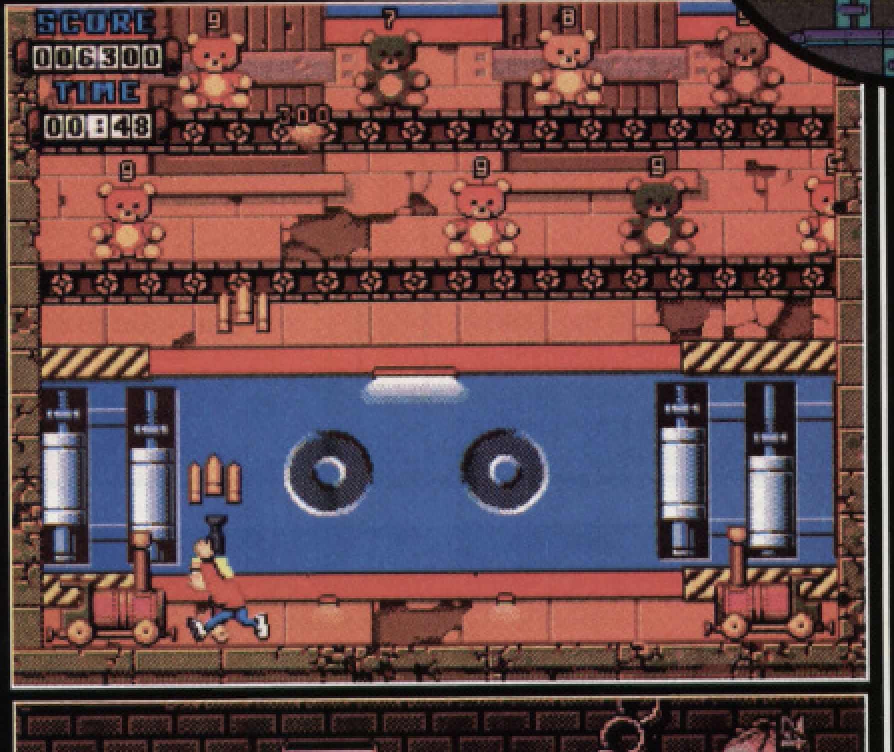
There are no break-through walls on this level, but there are plenty of hidden rooms — just walk through the walls to get in. Some rooms are hidden in the mine shafts. Beware of stompers, for which you may need a run-up. Even if they're just off the screen, you can still hear them. When you're in the pipes, steer by holding the joystick in the direction you want to go.

Most switches just call the lifts — when clicked these stay on for a short time, then go off. Other switches either stay on or off. These turn the fire and the stompers on, so sometimes it's best not to touch them! The cars are really hard to finish off — a run up and a whizz is your best bet.

When you get sucked into a pipe, you may have to jump very soon after you come out, so beware. There's a really nasty bit where you get shot out of a pipe, and if you don't slow down immediately you'll be sent through a one-way door and you have to go all the way around again. On some hydro-platforms you must jump at the right time so you don't hit your head on the spikes in the roof.

End of Level Challenge

Each teddy bear has a number above it: this is the number of times you need to shoot it before it disappears. The best way is to follow them from right to left along the bottom row, shooting them nine times. Count your shots, then you won't shoot too many and hit a duck on the top row. Each time a teddy makes it across a row it gains three lives. Be careful, and avoid shooting ducks at all costs.



4) Techno Fortress

Spaceships and Invaders rain down shots, so it's best to get as high as possible before you jump on them. Be careful of robots with electricity which goes on and off. To get through moving laser-walls you must run very slowly, but if you get hit there's probably time to make a run for it.

On moving platforms where you have to jump from one to another, it's best to edge to the right-hand side so you can get a better view. Watch out for them changing direction as well. On the second map — the race level — time is pretty tight. You must learn when to jump so you don't fall back down, because if you do you won't make it to the end. On the bottom level where you have to jump high up over the bits of electricity, you must take off on the steepest part of the up-slope to get enough speed for the next jump.

There are two extra lives on this level, and it's possible to get absolutely everything as there are plenty of hidden extra time bonuses. Level 3 introduces teleports — these always take you to the same place, but make sure you know where. There are lots of hidden monitors to destroy, and you have to find them all to get out.

End of Level Challenge

Shoot the invaders down in rows like in the arcade game, so they will take longer to travel from side to side, and take longer to come down the screen. There can be no more than three invader bullets on the screen at any one time — so just keep shooting.

5) Ruined City

Flocks of birds dropping bombs are best attacked from the side or the top. Watch out for falling breeze-blocks and rolling stones. You can only hit the electric fish when they are not buzzing. Other hazards include falling guillotines and swinging axes. Timing here is crucial — by now you should be good at accelerating, jumping and stopping. You'll need an eagle eye for spikes, which are just above the surface of the grass.

On the later maps, the destruction count is higher — 100%, in fact, on level 5.3, so you have to hit all of the concrete posts. One large room on 5.2 has four rows of posts, and to get them all you must make four passes collecting a row at a time.

There are many 'appearing' platforms, so if you get stuck underground it's worth jumping around. Look for irregular brick patterns to give you a clue where they are. Also on the last level there's an underwater maze — don't go in there unless you have full health because the water decreases your energy.

End of Level Challenge

The spikes never come up in the same place twice in a row, so you're safe where they came up last. Keep well away from the birds — they're not worth shooting, and they just get in the way. If you get a shield, shoot the blocks on the edges and don't worry about the spikes: that way you can collect another shield before the first one runs out. If you get a Quinto Gun you can shoot two blocks at once. Good Luck!

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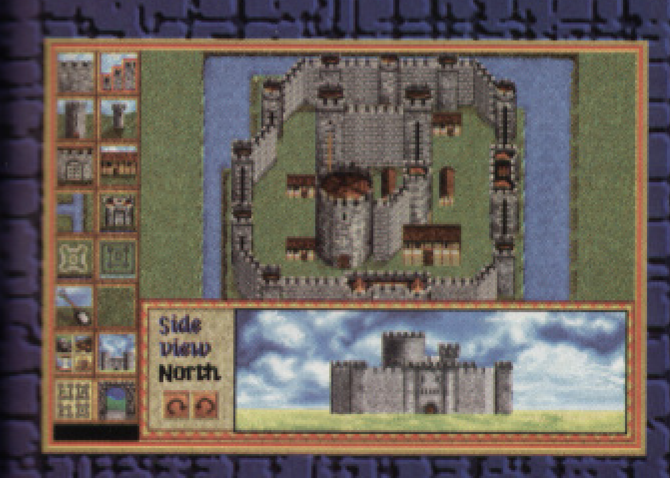
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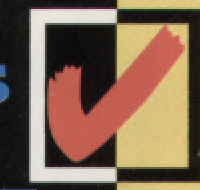
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GAMES SURGERY

Don't blame it on the sunshine, don't blame it on the moonlight, don't blame it on the good times, blame it on the boogie. Matt The Medic is in Tenerife, so he doesn't care what the intro says. Hasta la pronto!

Dear Matt
(Our knight in shinning armour), could you please help three damsels in distress? We are stuck in *King's Quest 1*, where having collected tons of stuff, we've found ourselves in a cave with the magic mirror and the dragon. We've tried to swim up to the bucket but keep drowning; and we can't get out of the cave as there's a large boulder in the way which we can't move. Do we need the shield? We know where it is but not how to get it.

Joan, Anne and Julie, Lancaster.

Okay fair maidens, to take it back to the top of the well (where it's a good idea to save the game) stand on the north side of the well and cut the rope. Cutting the rope gets the bucket for you, leaving you to lower the rope into the well and then climb down. At the end of the rope, dive under the water and head southwest into the hole — being careful not to get tangled in the weeds. When you exit the hole you'll be face to face with the dragon, at which point you must stay in the middle of the screen and go only as far as the second rock. Throw water at the dragon's fire and he'll be vanquished, and in fact will be so embarrassed that he'll back away and move the boulder blocking the western exit of the cave. Now grab the mirror and exit by going west twice.

Dear Matt The Medic,
Please can you help me with a budget game called *The Immortal*? I've been playing it for ages, but find it a bit hard. Do you have any cheats or level codes?

Stephen Powell, Bournemouth.

I can't help you with cheats, but here, have some scrummy level codes: BEFE810006F70, CC5EE21000E10, 465FA31001EB0, B57F943000EB0, 1BBEB53010A41, 8PDFB62010ACI, E011F730178C1. Taste good?

Dear Matt,
I'm trying to find out what 'speed burst', 'power drive', 'snap shot', 'banana shot', 'super dribble' and 'super barge' mean in *Empire Soccer*. Can you tell me what they do? Can you tell me how to do an overhead kick?

Noel Cassar, B'Kara, Malta.

You're either a naughty little Maltese pirate or you haven't read your manual properly, because Carol at Empire assures me that the instruction manual gives a very clear description of all the special actions. Also, you can't perform overhead kicks because they aren't in the Amiga version! If you're still having trouble, my lover, try Empire itself on 081 343 7337.

Dear Matt,
Could you please tell me how to construct a space dock in Gremlin's *K240*. I follow all the instructions in the manual and have the required ore and funds, yet even after the required building time, nothing appears on the asteroid orbit screen.

I have the same problem when moving my transporter to another asteroid; it arrives, but I can't access it to unload ore. Please help.

Jonathan Homer, Birmingham.

To be honest, it sounds as though you're doing everything right already. Once you've selected to build the space dock from your colony command centre, a basic construction platform should appear in your orbit view immediately. Production will halt if you run out of funds or materials, but again, you should at least be able to see something forming. As far as the transporter problems go, once the transporter has arrived at a new asteroid, you should be able to transfer ore by clicking over it with the ship icon (the arrow, not the hand) and then highlighting the little storage icon (see the manual). If you're still stuck, then try the Gremlin helpline on 0742 753423.

Dear Matt,
I'm stuck on *KGB* — help! I can get into the apartment number eight on chapter one, mission two, but get locked up. I can't get out even though I've activated the alarm and said everything to Rita to let me out.

Tom Wordrop, Isle Of Man.

Well matey, according to my solution, you don't need to talk to Rita at all, but instead must examine the table and crush the hidden microphone you find there. Don't give any information to Rita, and when the American joins you, avoid the temptation of violence. When you hear the muffled conversation from the living room, listen at the door. Show the smashed microphone to the American, which will convince him that you're not a plant (fuchsia? — Andy.), and then inspect the plastic alarm box. Tell the American that you think it could be connected to the meat shop and get him to set it off. This will get Verto out of the way. Tell the girl that you know where the drugs are because you took them, and promise to take her to them. When she opens the door, attack her. See, you don't want to be talking to these women, you want to be hitting 'em Tovarich! (Er, yes Matt — Andy.).

Dear Matt,
Is there a cheat for *Wolfchild* that you could give me?

Bilal Mahnood, Linthorpe.

Try typing in SOULPSYCHEDELICIDE or THE PERFECT KISS for some interesting effects. (I hope!)

MATT'S SHOW-OFF SHELF

You must all hate me on a personal basis. I only say this because I've offered you the chance to impress your friends with displays of your infinite wisdom, and yet you still refuse to be in my gang. Come on — help a fella out!

MEDICATION REQUIRED

- Gary Bradley of Glossop would like to know how to get past the 'park bloke' on the country level of VIZ.
- Some fella' by the name of Coatsy wants to know why he always gets shot when he jumps out of the bushes next to the river in POLICE QUEST 2. He also has trouble with KNIGHTMARE, where he's in a big boat and has killed two lots of big goblins, but doesn't know what to do next.
- Simon Brown would like to know how to shift the rock that's blocking him from jumping to the platform in level three of BUBBA 'N' STIX. Apparently, it's to be found near the first bit where you jump over lava.

FREE PRESCRIPTIONS

- Nurse Graham Perrin has written in to help out with Mr Steven's POLICE QUEST query from the August issue: after learning of a private game of cards from the barman, go back to your room. Pick up the phone and dial the operator (which is a single number 0 or 1) and ask for TAXI. She will give you the number of a local firm. Phone the taxi number and give the hotel as a pick up point. Put the phone down and tell Maria about the taxi. She'll leave and go back to the police station.
- Doctor Steve Wildman (grrr) continues the solution to Mr Steven's problem with POLICE QUEST. To get rid of Sweet Cheeks, phone Lt. Morgan on 555-6674 and get some orders from him. Then ring the taxi company on 555-9222 and tell them to pick up from the hotel Delphoria. You can now go to the poker game.
- My thanks go to Doctors Mark Waldron and Dave Barney for their prompt attendance in surgery, attending to the DARKMERE wounds of Jamey Crawley from the September issue. Apparently, the three potions you seek are held by three hooded thieves you'll find on various street corners around the town. Once killed, these thieves will leave behind a stash of goodies for you to collect. Ta.

THE SURGERY IS NOW CLOSED

Ola! Helados limon, simplomo. I'll be back at the same time next month with more medicaments, so get your probs into: Matt The Medic, Games Surgery, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please don't phone in or send SAEs as I can't answer your queries personally. I can however do a passable impression of David Bowie in the bath. No, he's not in the bath, I am. If you see what I mean.

SNIP TIPS

I realise that these intros are much the same month after month, but (as always) thanks to all the tipsters that have sent in letters this month, and ta to all the chaps and chappesses that have phoned in their tips. Keep 'em coming!

BODY BLOWS GALACTIC
Team 17

Young Peter from Croydon has been busy at the old tips this month, the first of which is with this little darlin' for the Team 17 beat-'em-up supremo. By typing in 'MEANTEAM' on the high score table, er...something great happens, but I can't remember what he said now. Oops! Sorry 'bout that!



GLOBDULE
Psygnosis

I'd like to extend my thanks to Steve Holmes, a forty year old father of four, who has to play... sorry, test games on his Amiga to make sure that they are suitable in content for his offsping. He recently had enough time to 'test' this platform romper, and found a cheat along the way. If you've received a password for later worlds but don't have many lives left, the next time you play the game, enter the password and then play one of the levels from the first world (ie WHICH WAY FIRST) and collect as many stars as possible (50 stars = 1 life). Complete the level and repeat the process. When you have collected as many extra lives as you want, complete this level and then press the escape key. You can then start the game on the next world with the extra lives you have collected. This process also works if you complete each level of the various worlds, press the ESC key, return to the first world, collect some lives again and then return to the world you were on and start the next level with the lives you have collected from the first world. (Really? — Andy.).

If, like me, you have a headache after reading that, try again only reading very slowly, and always remember the difference between a LEVEL and a WORLD. (Patronising git — Andy.). Good luck (I'm off for a nice lie down).

JAMES POND 3
Millennium



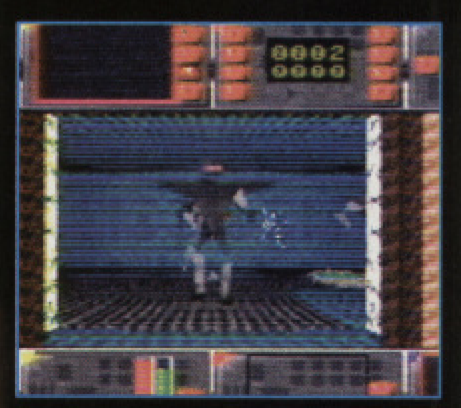
Back with young Peter (now I'll have to send him that copy of *Theme Park*!) by typing in NIGHTMARE during the game and then pressing F10, you can call up a very handy little cheat menu. Nice one matey boy.

HEIMDALL 2
Core

Thanks to Martin Cooper from the sunny Isle Of Wight for this decent little cheat... When you complete a world, don't collect the restart book in the Hall of Worlds, but instead proceed into the next world and collect as many bonuses as you can. Next return to the Hall of Worlds and collect the book. Save the game using the save icon in the inventory, and then load up again. You'll start in possession of the items and money you picked up before you saved the game, but the bonuses will have reappeared on the next world, allowing you to go and collect them as many times as you like.

LIBERATION
Mindscape

A couple of different people have sent in this tip, but thanks to Steve Jones of Barking and Chris Hyde from Edinburgh for being first. Basically, on mission one, just before you rescue the first captive (at 8 Sasgom Boulevard, Gamma Zone) save the game. Now, as soon as you HAVE rescued him and moved onto



mission two, reload your saved game and rescue the captive again. This time rather than going to mission two, you'll go to mission three. If you reload your original saved game and do it again, you'll go onto mission four. You can keep this up until you get to the mission you actually want to play.

THE GAMES ESPANA '92
Compilation

Heather Stancliffe has come across a bit of a cheat for this sporting event of a game, which involves putting your athletes on training for two hours every day and checking their stamina levels every couple of days. When they reach 90-92, change the length of their training sessions to one hour, and they should be winners.

RUFF 'N' TUMBLE
Renegade

A few people have written in to say that if you have an autofire on your joystick, switch it on. If you have full gun power, this allows you to fire rapidly at the same power without running it down.



BENEFACTOR
Psygnosis

As promised last month, here are the next set of codes for this little darlin', with special thanks to Anthony Earl for his level codes along the way.

STONES AND BONES
1. 5RB2HBHKNH
2. MH3QQL3QQL
3. MPKRT5H4QR
4. 6KFKCMD31K
5. 1MQCF4RDGP
6. 3MQJKNWPQT
7. Q2NGRKMFQJ
8. 6VDJCGC3BF
9. 6NFKFPGLGQ
10. 6NFKLPKPQ5

MERRY WINTERLAND
1. QFNGRLMFQK
2. 1MQBFNT23Q
3. QMDB3NJH4T
4. Q2NGTKKDQH
5. 14QFTTNCQQ
6. QNDBG4HFKS
7. 3RQ4NHQ4NH
8. QLDBNMG2QP
9. 3JQJQKQJQK
10. M5Q4DG4MB2

TECHNO
1. M6QN2JR4FK
2. 21QFJBXMQ3
3. M3MSR4LRQN
4. MDQ4CF4M1D
5. MNQN24SPGQ
6. MJQNKKWTQQ
7. MNQNM45RQS
8. MMQNGN5RKR
9. 2WQKMMPJLL
10. M3QN4JSPQL

HELL
1. M3QNQJQNQJ
2. MJQNGK5RK4

FRONTIER
Gametek

Thanks to our very own P.E. Harry Attrill who has this nugget to offer on *Elite 2*... "I'll give you a bloody great tip for *Frontier* — throw it away." Er, thanks mate. Always good to have some constructive criticism.



EVERY MANGA VIDEO EVER! THAT'S OVER 50 FILMS!

Look over there, by the wall. That huge video cabinet you bought last year; £39.95 from MFI; it looks pretty empty, doesn't it? Heading purposefully for the checkout, you had visions in black ash of a library of videos: the *Batman Animated Collection* (Simes' fave), *Star Wars* (Matt's pleasure), *Jacob's Ladder* (Andy's choice), *The Lion in Winter* (er, what? Oh, it's Harry. What a surprise.).

And yet what's really there? A single copy of *Garfield on the Town*, *Spitting Image part* 1 which your Gran gave you three years ago and the entire series of *Blackadder* (taped off the telly, of course). They don't quite cut it, do they?

So, thank god for *The One*, and sing 'Hosanna!' for Manga. Because, by Jove, you could soon be the proud owner of over 50 Japanese animé videos — surely more than enough to fill the largest vid cab. And, we worked out that 54 videos at an average of, oh, probably an hour each, is about... er, 54 hours of solid entertainment. That's over two days!

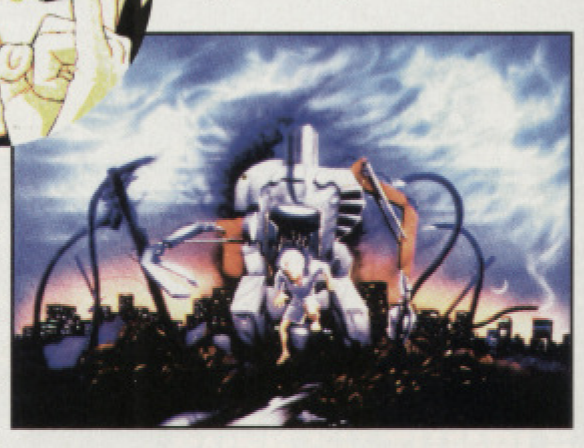
WHAT DO I DO?

Surely, it's obvious, isn't it? Look at that big square thing in the middle of the page, and then come back and ask me again.

It's a word search, right? The idea is to search through the Letter Matrix™ to locate each word from the list provided. When you find one, circle it carefully with a pen.

When you've marked them all, note down the letters which are left over in the Matrix. Rearrange them to spell another Manga video title, which you'll find in the list of all 54 videos below. Jot it down on the back of a postcard or a stuck-down envelope, and post it to: Away in a Manga, *The One*, 30-32 Farringdon Lane, London EC1R 3AU.

Entries must arrive no later than November 31st 1994. If they do, they'll be slung immediately in the bin. As will any entries contained within sealed envelopes, so watch it. The editor's, or indeed the acting editor's decision is final and irrevocable etc etc.



THE WORDS

VAMPIRE
AMNESIA
DOMINION
FREEMAN
RGVEDA
GUNHED
RUMIK
MONSTER
ROUJINZ
JUDGE
ODIN
ARISLAN
GOLGO
AKO
FIST

V	A	M	P	I	R	E	E	E
A	M	R	O	O	G	L	O	G
D	N	O	I	N	I	M	O	D
R	E	A	S	S	S	E	P	U
O	S	H	M	K	L	T	P	J
U	I	E	N	E	I	A	E	D
J	A	K	O	U	E	M	N	R
I	A	D	E	V	G	R	U	L
N	I	D	O	T	S	I	F	R

WARNING

Although the majority of these videos contain nothing more than fluffy teddies and cute bunny wabbits, there is the occasional burst of pure, unexpurgated violence. And gore. Of course, the offending vids carry a suitable BBFC warning (you know, 15, 18 — that sort of thing), but we thought we'd best let you know anyway.

WHAT DO I WIN?

Akira, Appleseed, Battle Angel Alita, Crying Freeman 1: Portrait of a Killer, Crying Freeman 2: The Enemy Within, Crying Freeman 3: Retribution, Crying Freeman 4: The Hostages, Cyber City OEDO 808 — File 1: Virtual Death, Cyber City OEDO 808 — File 2: Psychic Trooper, Dangaioh, Devil Man Part 1: The Birth, Devil Man Part 2: The Demon Bird, Dominion Tank Police Acts 1 & 2, Dominion Tank Police Acts 3 & 4, Doomed Megalopolis Chapter 1: The Demon City, Doomed Megalopolis Chapter 2: Disaster, Doomed Megalopolis Chapter 3: The Rise of the Dragon, Doomed Megalopolis Chapter 4: The Final Challenge, Fist of the North Star, Golgo 13: The Professional, Gunhed, The Guyver Data 1: Genesis of the Guyver, The Guyver Data 2: Battle of the Guyvers, The Guyver Data 3: Mysterious Shadow, The Guyver Data 4: Attack of the Hyper-Zoanoid Team 5, The Guyver Data 5: Death of the Guyver, The Guyver Data 6: Terminal Battle — The Fall of Chronos Japan, The Guyver Data 7: The Battle Begins, The Guyver Data 8: The Lost Unit, The Heroic Legend of Arislan Part 1, The Heroic Legend of Arislan Part 2, Judge, Lensman, Monster City, Odin, Project Ako, R G Veda, Roujin Z, Rumik World Part 1: Fire Tripper, Rumik World Part 2: Laughing Target, Rumik World Part 3: Mermaid Forest, Rumik World Part 4: Maris the Wonder Girl, Tokyo Babylon Part 1, Tokyo Babylon Part 2, 3 x 3 Eyes Part 1, 3 x 3 Eyes Part 2, Ultimate Teacher, Urotsukidoji — Legend of the Overfiend, Urotsukidoji 2 — Legend of the Demon Womb, Vampire Hunter 'D', Venus Wars, Wicked City, Wind of Amnesia, Zeguy.



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ASK YOUR NEWSAGENT
THE BEST SOCCER GAME EVER?
FOOTBALL GLORY: REVIEW AND DEMO
AMIGA INTERNATIONAL
WHAT'S HAPPENING? WHEN? HOW? PAGE 22
PLUS TOP GAMES REVIEWED: GUARDIAN, DREAMWEB, ROBINSON'S REQUIEM, SUPER STARDUST AND MUCH MUCH MORE...

Matt 's been going on about how lovely it'll be to loll on a beach in Tenerife. Well let me tell you, it's pretty bloody fab at The One without The Singing Defective warbling in my left lug-hole all day. I do so miss the hilarious 'pants' jokes though.


I've got a nice recipe for Fahitas. Jo says that the 'Avocado dips' are quite nice. She means Guaçamole.



CHILLY CHAVEZ

F1 Licenceware, Disk
F1 035 (3 Disks)
£5.99

Hello! What have we here? If I'm not much mistaken, this appears to be a PD game that could have very well been sold to someone as a rather nice little budget game.

Very much relying on the musical charms of, say, Alfred Chicken, with gameplay akin to Bubble Bobble, Rainbow islands and Qwak, Chilly Chavez is tried and tested platform rompery at its simplest.

Each level presents you with a number of platforms filled with various items to be collected, and bad guys of varied incarnation — some intelligent, some just following preset paths — each threatening to sap your life force on contact and ultimately nick one of your lives.

You're not helpless though, and can perform a limited number of deadly spins (seven, maybe? — Andy.) that kill anything unfortunate enough to be in the way. And with any luck they'll leave behind either a points bonus, or a power-up awarding shields, extra spins, or energy.

After a set number of items have been collected, the level is complete and you move on to attack that level's big boss. Chilly Chavez features spiced-up end-of-level bruisers, and rather than the normal 'hit it a thousand times' solution, you will be required to perform simple, but more interesting tasks to kill them. On the first Mexican level (where you collect traditional style '$ bags' while avoiding bandits and crows) the big boss snake can only be killed by retrieving a key from the top of the screen, opening a chest and then using the power-up within to shoot the snake. You have to go through this process a few times, and all the while Mr Snake is spitting fireballs and giving birth to nasty monsters. Groovy.


Cone Anne and the bad bear Ian.

There's not a lot else to say about Chilly Chavez, because it's got no major faults. So, if you fancy a decent chunk of fun without forking out for a full price platformer, get your money out now.

OVERALL 88%

FORMULA 1 CHALLENGE

F1 Licenceware, Disk
F1 034 £3.99

Though I'm not a great management game fan (er, what about that 90 percent *On The Ball* then, pants-face? — Simon.) I admit that there is a great deal of pleasure to be had sitting back and letting someone else do all the running round in a game for a change.

We've been through just about every kind of management game in the full-price market; footy, rugger, and er... lots of other things too, but as yet, I've never actually played an F1 management game. So, I don't hear you ask, what exactly do you do when you manage an F1 team? Well, I don't know. What I do know though, is what you do in *Formula 1 Challenge* from F1 Licenceware, so I'll just concentrate on that if you don't mind. Not half.

The first thing you have to do in *F1C* is pick yourself a team. All the favourites are there, so whether you fancy yourself as a bit of a Williams man, or maybe even a Lotus blossom, the choice is yours. Next you pick an engine, then the tyres (Goodyear, Pirelli etc.) and, last but not least, a driver. Of course, you don't exactly start the game with a fortune, so you need to be a bit conservative with your choices until

Formula 1... as exciting as an evening chez Nuttall. (Bog off, ugly — Andy.).

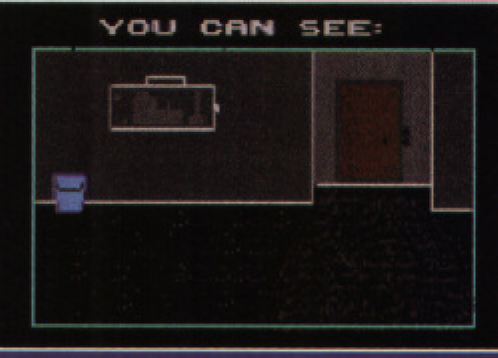


INTROGASH

17 Bit Software

It's time to set the 'Way Back' machine to about 1982, when games were games, and no-one had even thought of parallax, let alone done anything about it. Though we have the likes of VR and CD to get excited about these days, back then, if you were into adventure games, the slightest hint of graphics accompanying your text was enough to get you all frothy. Thus, *Introgash* is an oldie-basher, with such nostalgic elements as poor block graphics, dreadful puzzles, and extremely limited vocabulary. Er, Hoorah! (hooroo!).

What *Introgash* tries to do is actually quite worthy, it just hasn't got the maps or puzzles necessary to make it very good. For most of the time you're just walking down a straight hallway of rooms. You're in one room with one door, and blow me if once that room's puzzle is solved, you're not in another room with a door... etc. Also, the phrase "...that room's puzzle is solved" is a bit too complimentary, because very early on you find that if a room has nothing but a door and a picture on the wall, odds are that by looking at the picture you'll find a key. The next room may have an 'electronic access system' rather than a key-hole, but again, by looking in a bucket (the only object in room) you'll probably find a piece of paper with an access code on it. Fiendishly clever!



Oh very clever, Matt. How do I caption this poo?

Death in *Introgash* is an annoying 'trial and error' affair, with no real strategy or thought making a sod's difference to your luck. If you find a glass of milk and drink it, only then do you find that it was poisoned and you're dead. When you do have the choice of a left or right corridor (something quite special in itself)

you've made a bit of money. And how do you do that? Ah, you come with me Kimosabe...

Once actually into the game you need to think about how best to invest any remaining money — improving your pit crew, improving your engine's performance etc. — before getting down to some serious research for your next race. A plethora of information is available as far as track layouts, record times and weather conditions are concerned, and all must be studied in detail if you want to select the correct suspension, tyre type and overall race strategy to win.

Once you're happy that you've got the best possible setup, you can actually start the race itself, which is shown as a result table above the track. Having received your qualifying position (hopefully!) you then get to sit back as the cars whistle off past your window, with the table updating itself to the drivers' positions as the race progresses.

A sort of commentary pops up every now and then as drivers retire, crash, spin, and experience all the general problems of F1 grands prix. You can make pit stops at any point, changing the tyres as weather conditions change, and it's here that the quality of your pit team saves or loses you precious seconds. Or not.

The presentation is excellent throughout, with some tasty little animations and static graphics keeping things pretty. The game progresses speedily enough, allowing you to buy more drivers and make more improvement to your operation. I realise that this 'ain't gonna' be everyone's cup of Rosie, but I quite enjoyed it. So there.

OVERALL 81%

toss a coin if you have to, but don't be surprised if a boulder falls on your head, killing you and sending you back to the beginning to look for keys behind pictures. Yawn.

In reality, the first game of *Introgash* is quite interesting — and then you die stupidly. The second game of *Introgash* is okay and you don't die where you did before — but then you die stupidly somewhere else. Yes, a pattern's forming, isn't it. Anyway, needless to say that you're not likely to bother taking this beyond about six or seven plays simply because you get bored searching the same bucket time after time. Shame really — it could have been quite nice. Oops I'm completely dead!

OVERALL 48%



Wot no licensing agreement, Mr Dagnall?

TONY AND FRIENDS IN KELLOGGS LAND

K Dagnall, £2

This morning I received a package in the post accompanied by a letter saying that this was "one of the best PD games for a long time." As you might imagine, I get a lot of letters like this, generally followed by a large disappointment as some sad SEUCK game jerks across the screen in a div-like way. Ah, but not today...

Tony And His Friends is, quite simply, an excellent *Mario* clone. There's nothing here that you won't have seen a million times before, but this is about the smoothest version I've seen, with some nice little Kelloggs connections thrown in just to remind you just what game you're playing.

You start off as Tony the Frosties tiger, but you can change into other Kelloggs 'characters' by entering special doors scattered across the levels. The levels themselves are filled with the usual fodder,moving platforms, dissolving platforms, pits full of water etc, all of which must be crossed carefully to avoid losing energy and, ultimately, lives.

The point of changing characters is that where one may fail, another (with different abilities) may succeed. Though Tony can run faster than everyone else (and jump otherwise impossible chasms) only Snacks the frog can travel underwater and collect the hidden bonuses. The game also subtly changes depending on who you are, so Tony collects Frosties, while the monkey bloke (er, I think you'll find our little simian friend is called 'Coco' exasperatingly enough, mate — Harry.) collects Coco Pops (they're so damn chocolatey, even the milk turns brown. Apparently).

Theeeeyrrre going to sue you, Mr Smarty-Pants.

There are other more *Zelda*-like elements to the game, with keys hidden in dark corners, allowing access to bonus rooms and extra points.

All the levels are played against a time limit which keep you moving but allow you enough freedom to explore the levels fully. So, in conclusion, I have to agree with young Mr Dagnall — this really is one of the best PD games we've seen in a while. See, you were right mate!

OVERALL 93%

MONEY TO...
• K Dagnall, 217 Kingscote Drive, Layton, Blackpool FY3 7EW (cheques to: K DAGNALL).
• Cynostic, Office 01, New Enterprise Centre, Little Heath Ind. Est, Old Church Road, Coventry, CV6 7NB. Tel: (0203) 681687
• 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks WF1 1DH Tel: (0924) 366982
• F1 Licenceware, 31 Wellington Road, Exeter, Devon EX2 9DU

NANOFLY

Cynostic, Disk G0 258

Nano nano. No, not a poor *Mork and Mindy* joke, but a reflection of the way this particular game's instructions go on and on trying to add the prefix 'Nano' on everything. Apparently, in this game you have to pilot a stolen mechanical NanoFly through the hazardous sectors of the Nano-Tech production tower, destroying blue print Nanodisks containing the plans for an invisible super-weapon — the NanoVirus. NanoSodoff. That's what I say.

What this all Nanoboils down to is, in fact, an average run-of-the-mill, maze romp, where you fly a, er... 'fly' through a number of side-viewed levels. You have a limited amount of energy per life, indicated by a red line at the base of the screen, which depletes every time you make contact with a wall (the NanoFly is apparently 'a bit fragile' or something) or fly too close to a bomb. There are also such lovely security devices out to get you as huge pistons blocking the corridors, and sliding doors, which kill you instantly should your timing be off.

The fly isn't bothered by such things as gravity, momentum or inertia, so anyone with an ounce of skill should be able to play the game without any real problems, just merrily zipping around with a sum total of 'nil' challenges to their being.

The idea behind *NanoFly* is to search through the various maze levels, blowing up the blueprint disk by dropping bombs by them, and generally making a nuisance of yourself. There are bonuses to collect along the way, but other than that, er... that's it.

The graphics are quite fast running and smooth, but the game suffers from a strange sort of emptiness — there's very little to keep you on the edge of your seat. The presentation is all very nice at the front end, but sonically, there's not much going on either.

I would only really recommend this to someone who prefers a 'less busy' sort of game, and doesn't mind hours of searching with very little reward. Mind you, having just read that last sentence, perhaps I wouldn't recommend it to anyone. Ever. NanoDoh!

OVERALL 50%

The small purple and yellow thing was indescribable.

RECOMMENDED

'Roll-up, roll up' called a roguish, character with a twinkle in his eye as big as a shiny silver sixpence. He wore a moleskin waistcoat, a pair of brightly polished leather gaiters and a stupid flat cap. With one hand he waved an enormous leek, with the other he scrabbled wildly at the sky as if plucking inspiration from the clouds. A soiled bin-liner shielded his wrinkled nethers from public ridicule. 'Roll-up my lovelies. Come to Uncle Nutts'! The Theme Park for all the family'. 'Sod off you smelly old Welsh twister,' shrieked a crowd of children. 'You ripped us off last year.' Uncle Nutts smiled and produced a brown paper bag from beneath his cap. 'A free brown paper bag for the first kid to ride on my big dipper,' he leered hopefully. Suddenly a police car drew up and two burly constables leapt out, grabbed Uncle Nutts by the arms and bundled him into the back seat. 'The only ride you'll be taking is down the Station chummy,' they said tersely.

Alien Breed 2

91%

Publisher:	Team 17
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£26.99

Team 17 return to familiar territory with this, the sequel to the game that first established the company as one of Britain's leading Amiga developers. It's more of the same Gauntlet-esque bug-hunting action basically, but bigger, busier and blastier. Some have complained it's too easy, though...



Bubba 'n' Stix

91%

Publisher:	Core Design
Issue Reviewed:	January 1994
Memory:	1Mb
Price:	£25.99

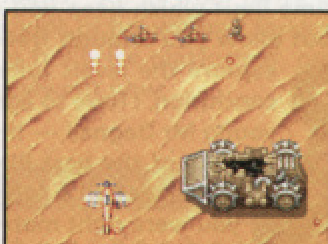
Another platform game from Core Design? Surely not! We shouldn't moan, though, especially if they're as well designed as Bubba 'n' Stix. Yes, it's a bit short, but it's beautifully programmed, the graphics have a vividness not often seen on the Amiga and there's a brilliant vein of humour running through it all. Fantastic stuff, when all's said and done.

Banshee

89%

Publisher:	Core
Issue Reviewed:	July 1994
Memory:	2Mb
Price:	£29.99

Banshee is a roller-coaster ride to hell. In a buzz-bird called Banshee. Test your trigger finger and powers of concentration in a Tora!Tora!-tastic one- or two-player flight of fantasy and er... blowing things to kingdom come. It's great fun, basically.



Bump 'N' Burn

90%

Publisher:	Grandslam
Issue Reviewed:	June 1994
Memory:	1Mb
Price:	£25.99

Addictive 3-D racing as this Super MarioKart-with-knobs-on screeches on to the Amiga. Death Race 2000 in a chucklesome cartoon style, with amazing weapons to blast your way through eight levels of super-charged chicanery, make Bump 'N' Burn a must for those who always thought that all Scalextric lacked was a bit of mindless violence.



Body Blows Galactic

87%

Publisher:	Team 17
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£26.99

Yet another sequel from Team 17 which does for street fightin' what Alien Breed 2 does for bug huntin'. Body Blows Galactic is 'the business', boasting much smoother animation — the characters no longer move like Scott Tracy — faster action, animated backgrounds and enhanced sound effects.



Cannon Fodder

91%

Publisher:	Virgin Interactive
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£29.99

War, according to the Sensible boys, has never been so much fun, and we have to agree — Cannon Fodder is one of the most enjoyable games we've played in yonks. It may look like a fairly simple run-around and blast affair, but there's a surprising amount of strategy needed if you're to make it through to the end.

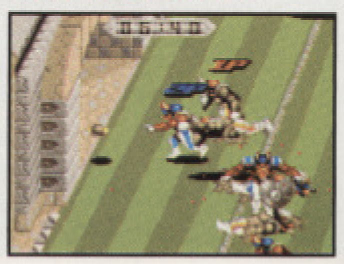


Brutal Sports Football

88%

Publisher:	Millennium
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£25.99

It's been a long time since Speedball 2 set the pace in fantasy sports games, and while Brutal Sports Football doesn't quite make the Bitmap game obsolete it's a worthy companion piece. It's extremely violent, with spurts of blood flying everywhere and even the occasional decapitation. You have been warned...

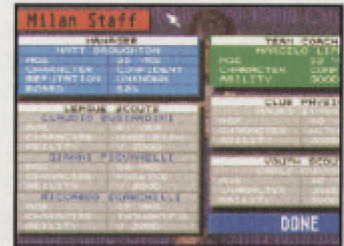


Ch'ship Manager Italia

89%

Publisher:	Intelek
Issue Reviewed:	March 1994
Memory:	1Mb
Price:	£17.00

Although the main difference between this and the other Championship Manager games is that you get to take control of clubs with funny names, the reduced price and increased running speed earn this a respectable mark. Novices may have a bit of trouble getting to grips with it but for the rest of us it's fab.





Club Football

90%

Publisher: Imagine Home
Issue Reviewed: October 1994
Memory: 1Mb
Price: £25.99

Become Big Ron and buy some decent bloody players. Beam down to the Blackburn dressing-room and 'borrow' Shearer. Go bonkers and transform The Arsenal into an attractive footballing side, or shore up Spurs 'defence' with anti-personnel mines.mThe best management sim since last month's fab On The Ball.



The Clue

88%

Publisher: Black Legend
Issue Reviewed: September 1994
Memory: 1Mb
Price: £29.99

Plan and execute crimes in the comfort of your own home. Become London's Mr Big without ever leaving your bedroom! Yes The Clue is proof that crime plays! From humble tea-leafery to big blagues with shooters 'n' slaggs it's down to you to outwit 'The Filth' and stay out of the 'Scrubbs' without staying clean!



Elfmania

91%

Publisher: Renegade
Issue Reviewed: June 1994
Memory: 1Mb
Price: £25.99

Mortal Kombat comes to the elf-kingdom and gets its teeth kicked-in by a gorgeous girly with pointy ears. Elfmania makes all other beat 'em-ups on the Amiga look pretty crappy — and the introduction of strategy is truly inspired. We were completely gobsmacked. It's the best ever. Honestly.

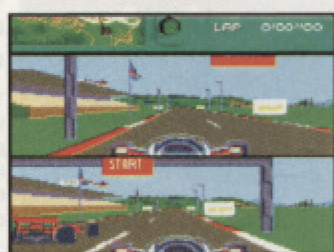


F1

90%

Publisher: Domark
Issue Reviewed: February 1994
Memory: 1Mb
Price: £25.99

From the French geezers who brought you Vroom comes this, the official F1 licence. To be honest it's basically Vroom all over again but slightly faster, (as if it needed to be!) and with a superb two-player mode. Although not realistic enough to satisfy a true F1 buff, it offers incredible thrills and spills to the arcade lover.

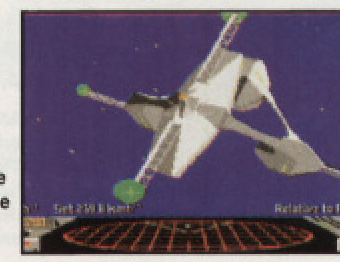


Frontier: Elite 2

96%

Publisher: GameTek
Issue Reviewed: November 1993
Memory: 1Mb
Price: £34.99

We've waited a long, long time for this, but it's been worth every minute of it. Frontier is, quite simply, the game you bought your Amiga for. Admitted, it's not the most 'beginner friendly' game ever, and it takes a while to get its hooks into you, but when it does it won't let go for years. A must buy.

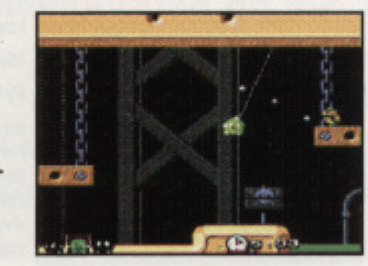


Fury of the Furries

90%

Publisher: Mindscape
Issue Reviewed: January 1994
Memory: 1Mb
Price: £29.99

A puzzle/platform game very similar to The Lost Vikings, Fury of the Furries offers 100 levels of mind-bending, reflex-testing action as you use your three cute Tinies in various permutations to reach each stage's exit. Believe us, it's as addictive as hell.



Genesia

88%

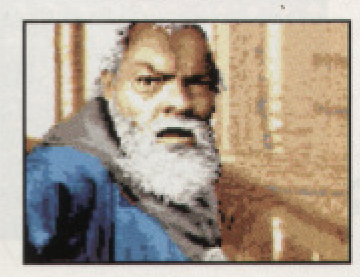


Publisher: Mindscape
Issue Reviewed: January 1994
Memory: 1Mb
Price: £29.99

This is a huge 'society building' game very similar to The Settlers. Starting off with a tiny tribe of people, you must use their various skills to build a thriving civilisation. It's not as easy to get into as The Settlers, but offers greater rewards for those who persevere.

Ishar 3

87%



Publisher: Daze
Issue Reviewed: September1994
Memory: 1Mb
Price: £34.99

Ishar's back and this time c'est trois! Wohratax the black dragon is created Lord of Sith by the Powers of Chaos as a reward for being top bad bloke. More unpronouncable names and jaw-cracking plot twists from our Froggy chums in this sequel to the sequel with les knobs enorme, er... sur.

Heimdall 2

90%



Publisher: Core Design
Issue Reviewed: April1994
Memory: 1Mb
Price: £34.99

Heimdall 2 is without a doubt, the best of its kind. It's got just the right balance between action, adventure and puzzle solving with a smattering of humour in all the right places. Blood, runes, orcs and great dollops of magic will keep you on Loki's trail, in the company of a fetching Valkyrie saucily-named Ursha.

James Pond 3

90%

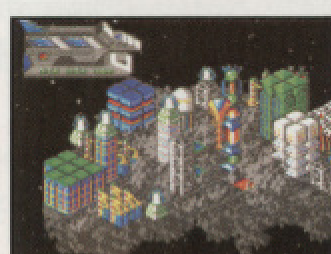


Publisher: Millennium
Issue Reviewed: June 1994
Memory: 2Mb
Price: £29.99

The third Pond platformer is huge. And bloody fast. In Operation Starfi5h Pond weighs in with a leaner, meaner, Sean Connery of a performance to surpass his cute Roger Moore in Robocod. OK, so there's bit less colour but bags more character and the gameplay is infinitely more taxing. The ultimate Pond adventure!

K240

90%



Publisher: Gremlin
Issue Reviewed: May 1994
Memory: 1Mb
Price: £29.99

The best strategy game since Dune 2, K240 is a bit like Populous with asteroids. From your base-asteroid it's up to you to discover more, colonise 'em, exploit 'em, and defend everything you've got against aliens in a race for galactic domination. Build fleets, blast aliens, mine stuff. We loved it.

Kid Chaos

87%



Publisher: Ocean
Issue Reviewed: August 1994
Memory: 1Mb
Price: £25.99

Crazy story line, crazy game. The chaotic cave-kid from the cretaceous age clubs his way through this platformer faster than a hungry T-Rex chasing a jet-propelled cow. More parallax than anything since Lionheart and more satisfyingly violent than hitting banks of stinging nettles with a big

Liberation: Captive 2

94%

Publisher:	Mindscape
Issue Reviewed:	December 1993
Memory:	2Mb (CD32/A1200 only)
Price:	£34.99

Yes! Here it is — the first CD32 game to enter Recommended. And deservedly so — Liberation is a brilliant, atmospheric RPG with one of the sexiest intros you're ever likely to see. Really shows off Commodore's capabilities to the full.

Puggsy

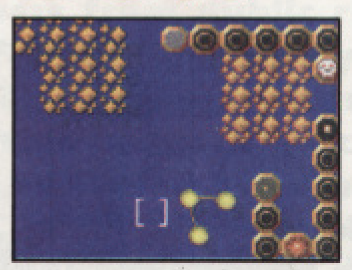
90%

Publisher:	Psygnosis
Issue Reviewed:	March 1994
Memory:	1Mb
Price:	£34.99

On the surface, Puggsy looks like a slow platformer with not much going on, but if you spend a few minutes learning the game mechanics and experimenting with the Total Object Interaction, then you'll discover a beautifully animated arcade adventure with fantastic graphics and sound.

Mega Motion

86%

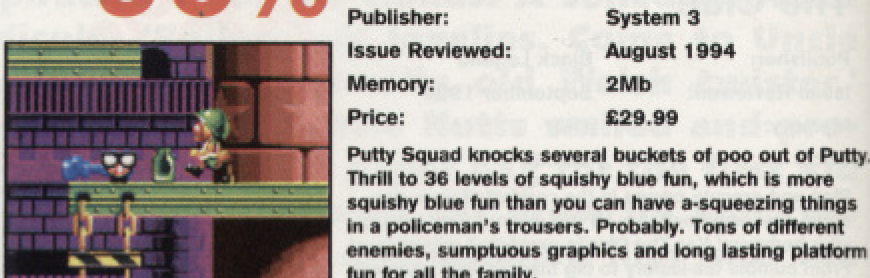


Publisher:	Black Legend
Issue Reviewed:	April 1994
Memory:	512K
Price:	£19.99

One of the most rewarding and brain-teasing games we've played for ages. The concept is simple and the animation fab. It reminds us a bit of Boulderdash but it's not derivative. Only available as part of a two-pack, the other game being Statix which we rate at 84% and just misses its own entry. Stonkingly good value.

Putty Squad

90%

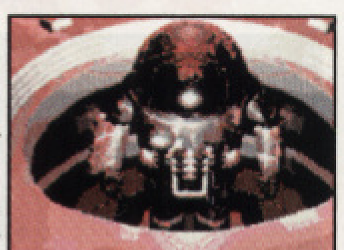


Publisher:	System 3
Issue Reviewed:	August 1994
Memory:	2Mb
Price:	£29.99

Putty Squad knocks several buckets of poo out of Putty. Thrill to 36 levels of squishy blue fun, which is more squishy blue fun than you can have a-squeezing things in a policeman's trousers. Probably. Tons of different enemies, sumptuous graphics and long lasting platform fun for all the family.

Microcosm

86%

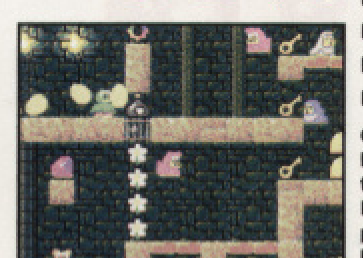


Publisher:	Psygnosis
Issue Reviewed:	January 1994
Memory:	2Mb (CD32 only)
Price:	£34.99

Okay, so basically it's little more than a basic 3D shoot-'em-up in the Space Harrier mould, but as far as 3D shoot-'em-ups go it's just about the best-looking one you could possibly imagine. And it plays pretty well too, although the joypad doesn't half make your thumb sore. All it really lacks is variety. Ah well

Qwak

88%



Publisher:	Team 17
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£12.99

Qwak may be 'just' a budget title but it's completely brilliant which is why it's found a home here amongst the Recommendeds. It's a one- or two-player Bubble Bobble-style game, with the aim being simply to amass points on your platform-filled odyssey through the kingdom of cuteness. Simply marvellous.

Mortal Kombat

89%

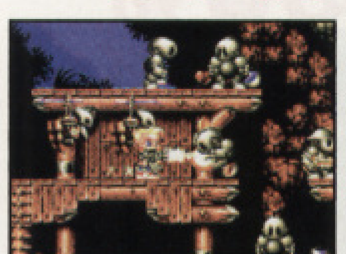


Publisher:	Virgin Interactive
Issue Reviewed:	January 1993
Memory:	1Mb
Price:	£34.99

Top marks to Virgin and Probe Software for coming up with arguably the most accurate coin-op conversion seen in a long time. Everything from the arcade original is here - the graphics, the sound and, most importantly, the gameplay ('the gore' surely? — Ed). Up until Elfmania, this was the best beat-'em-up on the Amiga..

Ruff 'N' Tumble

91%

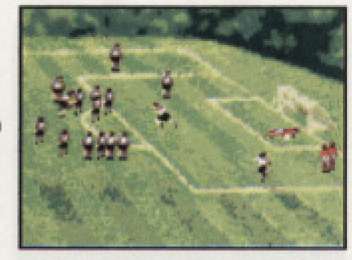


Publisher:	Renegade
Issue Reviewed:	August 1994
Memory:	1Mb
Price:	£25.99

The best game ever with 'N' in the title? Little Ruff has lost 'is marbles and that means mega-blaster mayhem in platformular mode for the likes of you 'n' me. This game is sharper than Michaelangelo's best pencil, and that's no word of a lie because it's right there at the sharp-end of the platform renaissance. Ha, ha.

On The Ball

90%

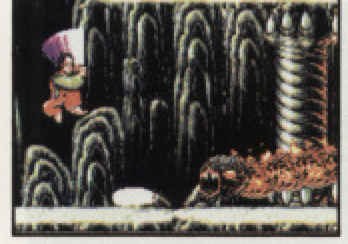


Publisher:	Daze
Issue Reviewed:	September 1994
Memory:	1Mb
Price:	£29.99

A management sim with a difference, the only thing On The Ball lacks is Brian Moore. Fresh as a daisy and as deep as [something we didn't understand — Simon and Matt], here's a footy game to wander through wearing a big shirt, to linger in and make a fragrant posy for your sweetheart with (what? — everyone).

Second Samurai

87%

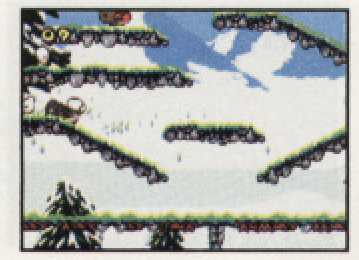


Publisher:	Psygnosis
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£29.99

Although perhaps looking a little too similar to the original First Samurai, this sequel is a far better game. The hero doesn't move quite a fluidly as he used to but he's still pretty nifty with his sword, and the tighter level design and less oblique puzzles make for a much more entertaining experience all round.

Out to Lunch

90%



Publisher:	Mindscape
Issue Reviewed:	July 1994
Memory:	2Mb
Price:	£29.99

Food glorious food — but hang on! — it's all done a runner! So Pierre Le Chéf is on a Cooks' Tour around some exotic locations (er... apart from Switzerland) to re-stock his larder. Out to Lunch is a tasty platform patissèrie with sprites that take the biscuit. And that's no word of a pie!

The Settlers

90%



Publisher:	Blue Byte
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£34.99

Imagine Little Computer People cross-bred with Populous and you'll have a good idea as to what The Settlers looks and plays like. It's your typical God game (build an empire, keep your folks happy and quash any rivals) spruced up with some super-cute animations on your subjects. Very user-friendly



Skidmarks

88%

Publisher:	Acid Software
Issue Reviewed:	January 1994
Memory:	512K
Price:	£25.99

If you have fond memories of Super Off-Road then prepare to have them rekindled with this, a superb racer viewed from a similar 'isometric' perspective. Although a bit of a duffer when played alone — the computer cars are crap to say the least — it's brilliant in two-player mode.



Universe

87%

Publisher:	Core
Issue Reviewed:	September 1994
Memory:	1Mb
Price:	£34.99

Played an adventure with plenty of hot arcade action recently? No? Well, Universe has more puzzles than a gargantuan helping of enigma pie and more changes of pace than Mr [somebody we didn't know — Simon and Matt] himself. It'll warm up your belly and make your feet smelly if you like your games to have that bit extra.

Simon the Sorcerer

89%

Publisher:	AdventureSoft
Issue Reviewed:	February 1994
Memory:	1Mb
Price:	£34.99

Brits AdventureSoft take on the American might of LucasArts and Sierra with this humourous graphic adventure. Obviously intended to be a Monkey Island 2 beater, it comes close to succeeding. However the interface doesn't quite surpass Lucas Arts' and the puzzles are tough — but don't let that put you off.

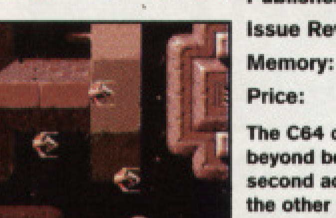


Uridium 2

91%

Publisher:	Renegade
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£26.99

The C64 classic comes to the Amiga in style, souped-up beyond belief with 32-colour graphics, 50-frames-per-second action, multi-way scrolling, power-ups and all the other good things you've come to expect from a 90's shoot-'em-up. It's very tough, but for die-hard blasting fans it's a dream come true.



Stardust

91%

Publisher:	Bloodhouse
Issue Reviewed:	December 1993
Memory:	1Mb
Price:	£16.99

An unbelievable bargain at the price, Stardust is the ultimate Asteroids clone. The graphics have to be seen to be believed and it plays as well — maybe even better — than it looks. Along with the stunning 3D sub-game breaking up the rock bustin' between levels, this is a feast you just have to treat yourself to.

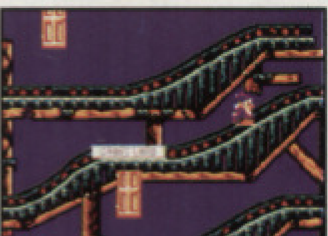


Wiz 'n' Liz

86%

Publisher:	Psygnosis
Issue Reviewed:	November 1993
Memory:	1Mb
Price:	£26.99

Originally a Mega Drive game, this cutesy race-'n'-collect-'em-up is perhaps a little too simplistic to be worth buying if you're going to be playing it alone — you're likely to get bored of it long before the end ever comes into sight — but it's great value if you've got a friend who can join in the fun.

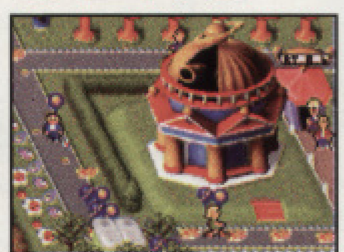


Theme Park

92%

Publisher:	Bullfrog
Issue Reviewed:	October 1994
Memory:	2Mb
Price:	£34.99

Repeat after me. Longleat schmongleat! Alton Towers, Alton showers more like! Eurodisney, c'est Eurodismal! How do I know? Because I've licked Theme Park right down to the stick and tasted Simheaven. And the path to glory is by way of the dodgem and the burger. For lo, I have seen the bottom line and it smells lovely.



Zool 2

90%

Publisher:	Gremlin
Issue Reviewed:	January 1994
Memory:	1Mb
Price:	£26.99

Yet another sequel wangles its way into these Recommended pages. Despite being more of the same, this is far superior to the original — Zool now has much more character, is much better animated and is a lot more enjoyable and less frustrating to control. You can even play as Zooz, Zool's girlfriend!



COMPETITION

Yes! It's the quiz of the month! If you fancy your chances of winning one of ten fab-tastic software prizes then you've come to the right place. Just answer the following questions...

(1) What day of the week did Guy Fawkes Day fall on in 1951?
(2) In what year did November cease to be the 9th month of the year?
(3) What event is commemorated on the 11th hour of the 11th day of the 11th month?

Answers on a postcard or back of a sealed envelope by October 28th to the following address: Recommended Compo 8, THE ONE, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!

The delights of a stroll through The One with bogus capital letters



Next Month

By Susan Carthorse—Amiga

A new Limited Edition plate collection in Bodgewood English Fine Bone China

How would you like to remember *The One*? All those Wrods. The admittedly rather Crap Jokes. The Pants. The people who stuck it out together through thick and thin, and those who just walked away when the going got tough. Each of these sumptuously-glazed souvenir crocks, featuring the entire Editorial Team, represents a famous 'artist's' uniquely-distorted squint at our Gameplaying Heritage. So celebrate with us and reflect on issues past, whilst looking forward to issues new.



Unique 'sort of circular' plate shape

Here are just some of the fine subjects soon to be reviewed in *The One's* Souvenir Salver Collection. MicroProse's *UFO*, with its vivid sapphire-blue eyes aglow. Team 17's *Super Stardust*, perched regally amidst a mound of soft cushions; and who knows what other delights you'll find crafted delicately onto one of our Breathtaking Platters. Arcane's cheeky *Turbo Trax* trencher-piece would suit the more Discerning player, depicting as it does the innocence of Childhood and the folly of Steve Iles' hair. Perhaps Infogrames' *Planet Football*, encircled by a border of its own Special flowers, birds and Wildlife would look good on your Welsh dresser?

Send no money. Ever.

Your first Plate, 'Next month', will be sent to you to view at home without any obligation to enjoy whatsoever. Or, if you prefer, Your Investment can be dispatched over a period of 12 months, each delicious fragment (glue not supplied) building month-by-month into an heirloom your family will wish to palm off onto Age Concern, as soon as you are decently buried.

Other 'eminently collectables' soon to be available only with *The One* include stunning reviewable Tureens featuring Black Legend games such as *Spherical Worlds* and *Embryo*; while our Hereford studio is currently engaged in the design of a matched pair of sumptuously scallop-edged Gravy Boats previewing *The Lion King*, *Mighty Max* and *Primal Rage*.

The Byron Commemorative Saucer

If you're wondering how best to commemorate the end of an era, then this hand-thrown cucumber sandwich and poncy-biscuit Dishette, featuring the boggle-eyed viz of *The One*'s most recent ex-editor is probably not for you. Rendered almost palatable by our resident artist, the beautiful, yet butch Jo Winslow, this example of finest hand-painted poorcelin (geddit?) is gilded with an elegant y-front motif and inset with scrolling vine leaves. This magnificent gift is guaranteed to frighten the pants off small children.

NO STAMP NEEDED

Next Month

Obviously this is a once in a lifetime opportunity not to be missed. Simply fill in the coupon below, and hand it at once to any newsagent that looks clever enough to stock such a majestic publication.

(Please note that there's a good chance you'll never see your plate, but by crikey you'll have one hell of a good read!)

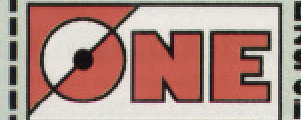
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December issue out 28th November. So clean you could eat your dinner off it. Probably.

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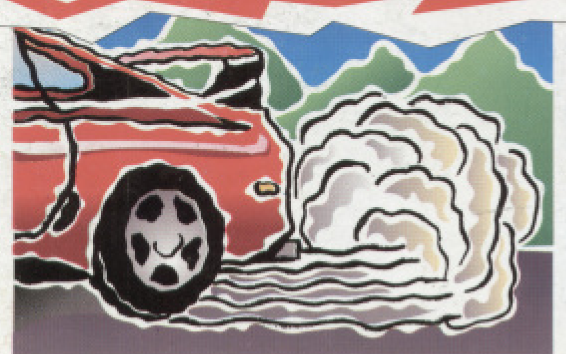
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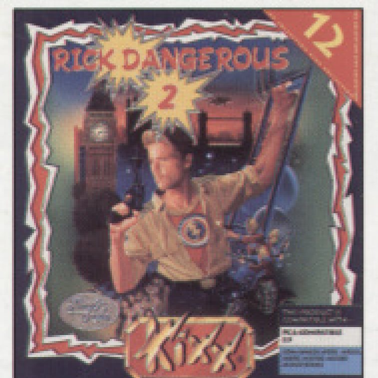
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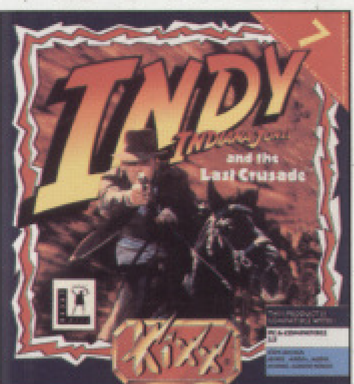
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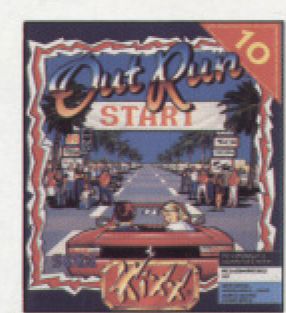
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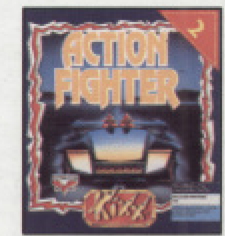
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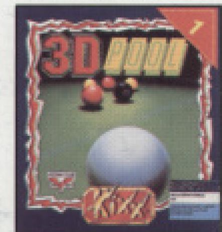
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